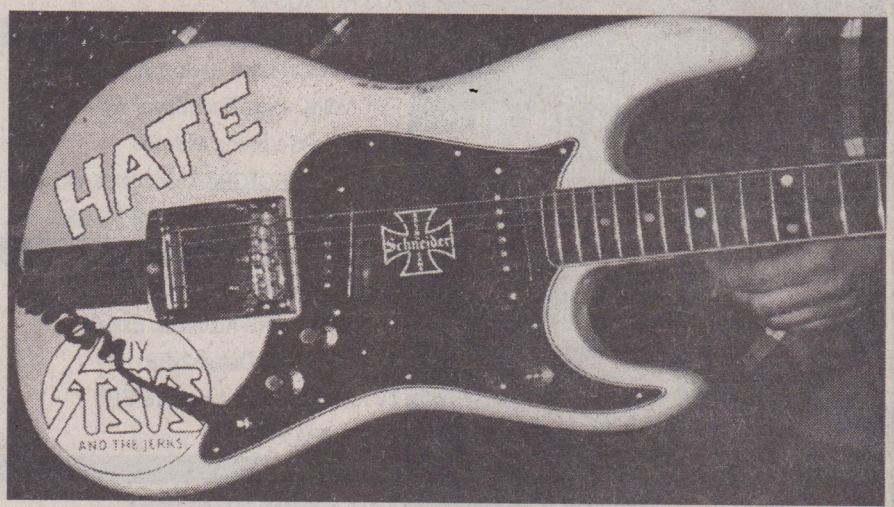
MAXIMUM ROCKNROLL

February 1998 Number 177 $3.00

EXCLUSIVE!

ENGLAND'S NEWEST PUNK ROCK EXPLOSION!

STILL NO ELVIS, BEATLES OR THE ROLLING STONES IN 1997



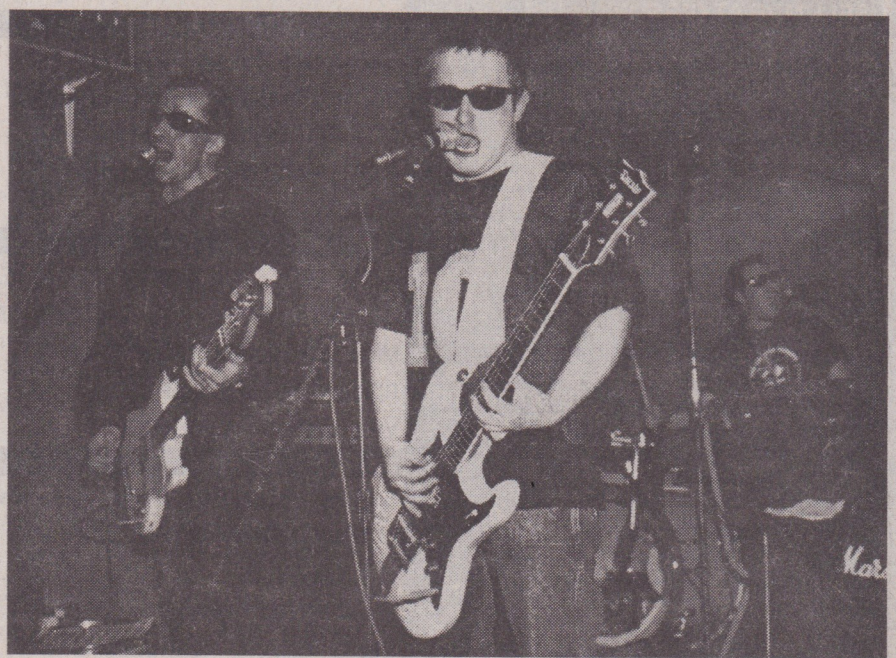
ENGLAND'S STOPPED DREAMING!

THE BIG BANG THEORY!

READ ALL ABOUT ENGLANDS 'NEWEST AND WORST ROCK'N'ROLL COMBO'

THE SUPERFLY T.N.T'S

INSIDE!



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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157-162, 164-177 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: James Petter

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)923-9814
Fax (415)923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

- DEAD STOOL PIGEON-Statue-CD
- GANG GREEN-Preschool-CD
- V/A-Product Of Six Cents-EP
- NO LESS/POTATO JUSTICE-split EP
- LOS HUEVOS-LP
- DEVOID OF FAITH/9 SHOCKS TERROR-split EP
- TUMULT-Heroic Bloodshed-EP
- V/A-Vida-Life-EP
- 97a-Abandoned Future-LP
- MAINSTRIKE-A Quest For The Answers-LP

DR. DANTE

- THE SONICS-Don't Believe In Xmas-45
- EL CAMINO-Drive Fuck Speed-EP
- BLOWTOPS-Voodoo Alley-EP
- BANANA ERECTORS-Teenage 3K Worker-EP
- SCREAMIN' FURYS-EP/GONERS-EP
- REGISTRATORS-Automatic Exit-45
- GUITAR WOLF/STATICS-split EP
- LOS HUEVOS-LP/BLACKTOPS-EP
- BORIS THE SPRINKLER-Little Yellow Box-EP
- DIRTBOMBS-EP/THE STAMEN-EP

JEFF HEERMANN

- THE STITCHES-Livin' At 110-45
- REGISTRATORS-Automatic Exit-45
- BLACKTOP-We Desist-2xEP
- TV KILLERS-Hired Assassins-EP
- LOS HUEVOS-LP
- CELLOPHANE SUCKERS-Lovin' You....-EP
- HENRY FIAT'S OPEN SORE-EP
- JAKKPOT-End Of My Rope-45
- ARMITAGE SHANKS-You're Here...-45
- LIGHTNING BEAT-MEN/MONSTERS-split EP

TOM HOPKINS

- V/A-Young Raw Sounds UK-LP
- DEVOID OF FAITH/9 SHOCKS TERROR-split EP
- DILLINGER 4-More Songs About...-EP
- OUTLAST-EP/DEAD STOOL PIGEON-CD
- V/A-Rare & Rare British Punk Vol 3-LP
- GUITAR WOLF/STATICS-split EP
- ARMITAGE SHANKS-You're Here...-EP
- BLANKS 77/SHOWCASE SHOWDOWN-split EP
- SWITCH TROUT-LP/97a-Abandoned Future-LP
- V/A-Cheap & Nasty Vol 1-LP/V/A-Killed By 7" Vol 4-EP

CAROLYN KEDDY

- COYOTEMEN-LP/BLACKTOP-We Desist-EP
- WILDBUNCH-Ballade Of....-EP/LOS HUEVOS-LP
- REGISTRATORS-Automatic Exit-45/DIRTYS-live
- DIRTBOMBS-All Geeked Up-EP/CAPT 9'S-45
- BUTTAFUOCO-EP/V/A-Hate Your Neighbors-LP
- V/A-Surprise Package-EP/FOX FORCE 5-LP
- THE DICTATORS-Who Will Save RnR?-EP
- HENRY FIAT'S OPEN SORE-EP
- GUITAR WOLF/STATICS-split 45
- V/A-Killed By 7"-Vol 3 & 4-EPs

RAY LUJAN

- AMERICAN STEEL-CD/FORCE-10"
- DILLINGER 4-Girlfriends And Bubblegum-EP
- LILLINGTONS-Shit Out Of Luck-LP
- KUNG-FU MONKEYS-Shindig-EP
- DEACONS-With Hope-EP
- JAKKPOT-End Of My Rope-EP
- THE STITCHES-Livin' At 110-45
- BIGOTS-Afraid-EP/RAZZLES-3x3-EP
- DIRT BIKE ANNIE-Letters And Numbers-EP
- TEMPORAL SLUTS-Don't Worry-EP

TIMOJHEN MARK

- BLACK ARMY JACKET/CORRUPTED-split EP
- DEVOID OF FAITH/9 SHOCKS TERROR-split EP
- MILHOUSE-Obscenity In The Milk-CD
- RUIDO/TEZACRIFICO-split EP
- V/A-Vida-Life-EP/DEVOLA-CD
- DEAD STOOL PIGEON-Statue-CD
- GANG GREEN-Preschool-CD
- NO LESS/POTATO JUSTICE-split EP
- TUMULT-Heroic Bloodshed-EP
- HEADCOATS-Organic Footprints-45

ALLAN MCNAUGHTON

- Engine-#4-zine (AGENTS OF SATAN interview)
- BUTTAFUOCO-Post Mortem-EP
- LOS HUEVOS-LP
- 97a-Abandoned Future-12"
- STAB 4 REASONS-Trust Yourself-EP
- BLITZ BABIEZ-Try Hard-EP
- DEVOID OF FAITH/9 SHOCKS TERROR-split EP
- JUGGLING JUGULARS/MACHINE GUN ETIQUETTE-split 10"
- OUTLAST-No Compromise Ever-EP
- THE DRUGGIES-Hate Your Fuckin' Guts-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

JAKKPOT-End Of My Rope-EP	THE STITCHES-Livin' At 110-45
THE DRUGGIES-Hate Your Fuckin' Guts-EP	TEMPORAL SLUTS-Don't Worry-EP
THE EPILEPTIX-EP EP-EP	OXBLOOD-Crime Stories-EP
ANTI-HEROS/BLANKS 77-split EP	CALAVERA-live
CULT 45-Now We Are Sick-EP	COCK SPARRER-Best Of-LP

JAH NELL

LOS HUEVOS-LP	F.Y.P.-My Man Grumpy-LP
CULT 45-Now We Are Sick-EP	REGISTRATORS-Automatic Exit-45
V/A-The Best Of Bumfuck Egypt-EP	REAGAN YOUTH-Live And Rare-CD
THE DICTATORS-Who Will Save RnR?-EP	HENRY FIAT'S OPEN SORE-EP
ANTI-HEROS/BLANKS 77-split EP	CHROME CRANKS-LP/APHRODISIACS-EP

BRUCE ROEHRS

THE STITCHES-Livin' At 110-45/MATA-RATOS-CD	OXBLOOD-Crime Story-LP/NIBLICK HENBANE-live
REGISTRATORS-45/JAKKPOT-End Of My Rope-EP	EPILEPTIX-Underground Sounds-EP
THE DRUGGIES-Hate Your Fuckin' Guts-EP	BLOODY SODS/STOOL SAMPLE-split EP
REBELS-EP/DROPKICK MURPHYS-live	ANTI-HEROS/BLANKS 77-split EP
THE BRUISERS-Molotov-CD & live	V/A-Punks Skins And Herberts Vol 3-LP

LEAH URBANO

lame (literally)

JON VON

LILLINGTONS-Shit Out Of Luck-LP	THE DICTATORS-Who Will Save RnR?-EP
THE STITCHES-Livin' At 110-45	SPIDER BABIES-Drivin' Me Mad-EP
5.6.7.8'S-Pinheel Stomp-12"	GUITAR WOLF-Can-nana Faver-45
COSMIC PSYCHOS-Oh What A Lovely Pie-LP	CAPTAIN 9'S-If This Is Heaven-45
BANANA ERECTORS-Teenage 3K Worker-EP	U.S. BOMBS-Outsider-10"

RYAN WELLS

LOS HUEVOS-LP	REGISTRATORS-Automatic Exit-45
DILLINGER 4-More Songs-EP	V/A-Cheap And Nasty Vol 1-LP
THE STITCHES-Livin' At 110-45	EPILEPTIX-EP
V/A-Hate Your Neighbors-LP	DIRTBOMBS-All Geeked Up-EP
STARLIGHT DESPERATION/SUNSHINE-split EP	GUITAR WOLF-Can-nana Fever-45

TIM YOHANNAN

COYOTEMEN-LP/SONIC DOLLS-LP	V/A-Cheap And Nasty Vol 1-LP
REGISTRATORS-Automatic Exit-45	EPILEPTIX-EP/ARMITAGE SHANKS-EP
V/A-The Best Of Bumfuck Egypt-EP	JAKKPOT-EP/GUITAR WOLF-45
BUTTAFUOCO-EP/LOS HUEVOS-LP	HENRY FIAT'S OPEN SORE-EP
STITCHES-45/RAMONES-45/DRUGGIES-EP	BORIS THE SPRINKLER-Little Yellow Box-EP

REMA YOUNG & KENNY KAOS

ROAD RAGE-Nothing To Declare-CD	V/A-Surprise Package-EP
REGISTRATORS-Automatic Exit-45	JAKKPOT-End Of My Rope-EP
LOS HUEVOS-LP/TEMPORAL SLUTS-EP	GUITAR WOLF/SPASTICS-split EP
BLACKTOP-EP/DIRT BOMBS-EP	SCREAMIN' FURYS-Comin' Round-45
THE STITCHES-Livin' At 110-45	BORIS THE SPRINKLER-Little Yellow Box-EP

ZINE SHITWORKERS

Marian Anderson	Andrew Ataie
Aragorn	Paul Barger
Michelle Barnhardt	Toby Bitter
Lily Boe	Jerry Booth
Enrico Cadena	Chris Charla
Mel Cheplowitz	Catherine Cook
Jeremy Cool	Rob Coons
Heather Daniels	Mikel Delgado
Rafael DiDonato	Timothy Doran
Jodi Feldman	Jonathan Floyd
Gardner Fusuhara	Brian Gathy
Todd Gullion	Katja Gussmann
Lance Hahn	Harald Hartmann
Chris Harvey	Jeff Heermann
Tom Hopkins	Jenn Hyman
George Impulse	Jux
Kenny Kaos	Carolyn Keddy
Mick Krash	Michael Lucas
Ray Lujan	Hal MacLean
Timojhen Mark	Mary Jane
Jeff Mason	Tobia Jean Minckler
Mundo Murguia	Allan McNaughton
Mike Millett	Jah Nell
Shawn Nuzzo	Bruce Roehrs
Greta S	Harry Sherrill
Michelle Shipley	Steve Spinali
Marc Spinale	Martin Sprouse
Dave Stevenson	Sean Sullivan
Travis T	Trixie
Adam Turk	Leah Urbano
Jason Valdez	Max Ward
Ryan Wells	Shane White
Joe Whiting	Kelli Williams
Winni Wintermeyer	Charles Wolski
Jeff Yih	Rema Young
Jon Von Zelowitz	

ZINE CONTRIBUTORS

Mykel Board	Rev Norb
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Jason Beck	Brian Zero
Ted Rall	Queenie
Renae Bryant	Dave Emory
Nick Fitt	Mark Hanford
Nathan Berg	Larry Harmon
Sheri Gumption	Felix Von Havoc
Brian GTA	Erich Schulte
Mitch Prothero	PC Simonelli
Jason Useless	Chris Hall
James Petter	Andrew McNall
Alan Mcintyre	Chuck Superhero
Helen Stephens	John ?
Anfre Rebel Sound	Jason Black
Lük Haas	Max Kochetkov
Generic	Matthew Flood
Chuck Munson	Mark Lind
Eric Fortner	

ZINE COORDINATORS

Jen Angel	Tim Yohannan

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#139/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun, etc".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "The Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joë Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#164/Jan '97. Naked Aggression, Lil' Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years Of Gilman".

#165/ Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real MacKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

TO BOOK OR NOT TO BOOK...

Hey, here's a question: should we do another Book Your Own Fucking Life for next year? Actually, there's not enough time to solicit all your opinions on this, but suffice to say that we aren't sure if this remains a necessary tool for independent bands or whether people don't really use the resource anymore.

I guess what I'm asking, on short notice, is whether there are any sreiously interested groups who'd like to team up with us next year on this, but also whether the thing should exist at all, or whether it should perhaps be spun off and run as a non-print, on-line only web site that could be updated on a regular basis.

Since time is short in deciding all this, anybody who has serious intentions about helping out on this please get in touch immediately.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!!
Please list alternates in case we're out of a particular issue. Price list is on previous page.

Records & Stuff We Sell:

112.	**SMART WENT CRAZY** 'Con Art'	*	Ⓒ
109.	HAPPY GO LICKY — 21 live songs from '87-'88 CD ONLY		Ⓔ
108.	AUTOCLAVE — 11-song posthumous CD, all previously released. CD ONLY		Ⓓ
107.	BRANCH MANAGER 'Anything Tribal'	*	Ⓒ
106.	LUNGFISH 'Indivisible'	*	Ⓒ
105.	MAKE-UP — Recorded Live at the Fine China in London 'After Dark'	*	Ⓒ
104.	TRUSTY 'The Fourth Wise Man'	*	Ⓒ
102.	THE WARMERS self-titled	*	Ⓒ
101.	BLUETIP 'Dischord No. 101'	*	Ⓒ
90.	FUGAZI 'Red Medicine'	†*	Ⓒ
50.	SKEWBALD — (Also known as Grand Union) Now available on CD	††	Ⓐ
40.	MINOR THREAT CD has every song!		Ⓔ
33.	THREE — 'Dark Days Coming' album plus 10 unreleased basement demo tracks (8 have no vocals) CD ONLY		Ⓓ
14.	DISCHORD 1981 — Teen Idles, Minor Threat SOA, GI's, Youth Brigade		Ⓓ
13.	MARGINAL MAN — 'Identity' EP reissue CD ONLY		Ⓖ

*regular CD, price Ⓓ/ †Cassette, price Ⓒ/ ††CD single, price Ⓖ

NEW Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.50	4.50	6.50
Ⓒ	LP	8.00	10.00	13.00
Ⓓ	CD	9.00	10.00	12.00
Ⓔ	MaxiCD	11.00	12.00	14.00
Ⓖ	CD single	4.00	5.00	7.00

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UNDERESTIMATED:
***INDECISION *"UNORTHODOX"* LP
***ISOLATION *"S/T"* 7"
***CORNERSTONE *"BEATING THE MASSES"* 12"
***V/A *"ALL SYSTEMS GO"*(Bane, Rain On The Parade Reinforce, Reach The Sky" 7"
DIVOT RECORDS:
***BRAID *"FRANKIE WELFARE BOY"* 2xLP / CD
DYSLEXIC:
***NAKED RAYGUN *"LAST OF THE DEMOHICANS"* CD
***MAD BUTCHERS *"LUCKY"* 10"
***SLAPSTICK *"CROOKED"* 7" & *"SUPERHERO"* 7"
WRECK*AGE
***MILHOUSE *"OBSCENITY IN THE MILK"* LP
EXIT
***SONS OF ABRAHAM *"TERMITES IN HIS SMILE"* LP
JUMP START
***V/A *"MIDNIGHT RADIO"* CD (Cherry Poppin Daddies, Suspect Bill, Stubborn All Stars, Skavoovie, +++)
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-Unanswered- full length Lp
-Avulsion CD (with new lp plus all old ep's)
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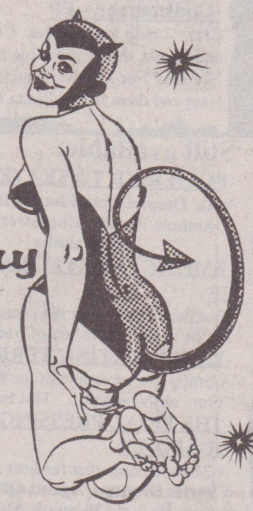

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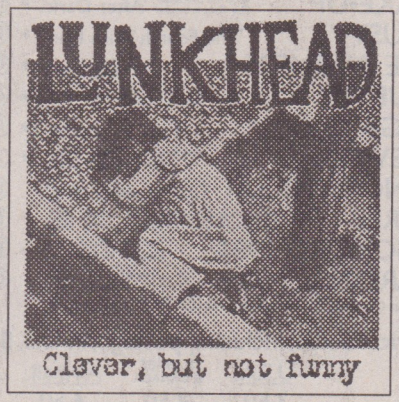

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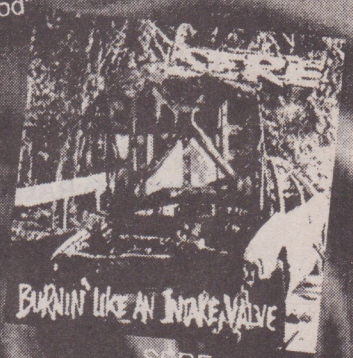
NEWS OF TODAY!

FEMALE TROUBLE
"Cleanin Up The Hood"
3-girl-1-man-punk-rock from Berlin-Kreuzberg



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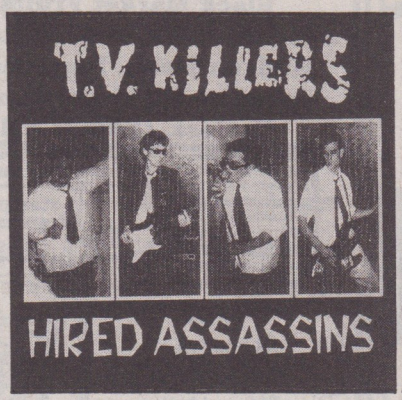

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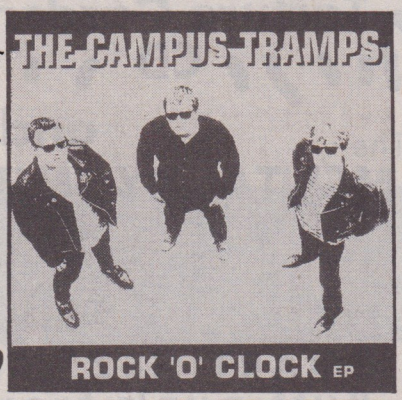

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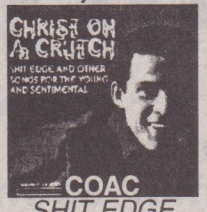

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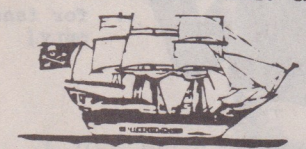

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The Sticklers - Self Titled 7"

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here come some new releases!

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Here's the deal: we're trying to scale back the distro so we can concentrate on the label (meaning we'll get our new records out faster and keep our old ones in print). We're looking for other distros / stores to unload on, if you're interested, get in touch for cheap wholesale!

DAMAD are not broken up
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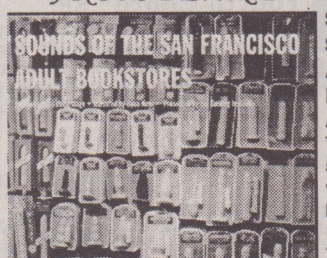

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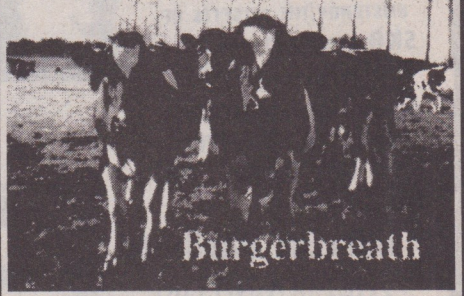

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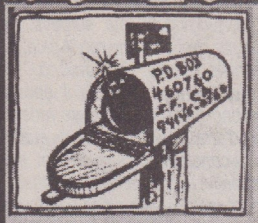


Dear whoever wrote that punk crime story in the December issue,

Yes I agree that Wal-Mart is evil. That said, I very much disagree with the rest of your ideas on what to do about it. Take a wild guess exactly who you are fucking over by running down aisles of Wal-Mart knocking things over. Do you think you are fucking over the CEO of Wal-Mart? Do you think you are even fucking over the managers of that particular Wal-Mart?

Sorry to burst your bubble, but the only ones you are fucking over are the minimum wage Wal-Mart workers. If you really want to make a difference, there are much better things you can do, such as making up flyers about WHY Wal-Mart is bad, hanging a hundred of them all over your town and then standing outside Wal-Mart and telling people WHY they shouldn't shop there. I have been reading about this stupid trend of destroying the store in many "punk crime stories". That's not the answer, but oh wait, I guess it's a lot more fun, huh?

Here's a punk crime story for ya. An asshole jock was picking on my few friends and I for over a year, before it got to be really annoying. At that point I wrote a little letter to Punks With Presses (you guys/gals *rock*) and ordered some stickers that said everyone should generally terrorize the bastard.

Upon getting these stickers, I (with help from a few people) distributed them at some shows, got them around to some of the Philly scene and posted them all over the suburb where I live. Well it didn't take him long to find out who did it, and when I was called down to the police station, I found out that people had been calling him day and night for a few weeks (*hahaha*) with death threats etc, and generally making his life hell. Even the guys from Punks With Presses were calling (or someone from CA who got a hold of my stickers, this I know only because the cops traced some calls back to there). I also found out that I was about to get in some deep shit for the federal offense of putting stickers on mailboxes (doh). That never happened though (I'm still not sure why really) and they just made me meet with the kid and his parents. The whole ordeal ended up with me coming off of it scot-free, because the kid refused to meet me with me (he was afraid his parents would find out what an asshole he was). Overall, I considered that a success! Thanx to Punks With Presses (those stickers kick ass, they never come off).

Oh yeah, Mykel Board, fuck you and your anti-biking article. That was just plain stupidity. Bike Shit Up!
Tim McMahon/ tpunk@bellatlantic.net

Dear MRR readers and Doug Hargrave,

I am writing this in reference to Doug's letter in the Dec. '97 issue, no. 175, about abortion. Hmm... Where do I begin? I will start by saying that I am pro-choice. (Hey, Doug, I don't know where you learned that being pro-choice was punk rock. Did you read it in some "how to be punk rock" manual?) Just because I am pro-choice does not mean that I am pro-abortions. I, personally, would most likely never get an abortion. The reason I am pro-choice is because I don't think it is fair for a woman who was brutally raped and got pregnant to have to give birth to that child. (This rarely happens but it *does* happen.) It is not fair for a baby to have to come into this world when he/she is not wanted and end up dying abandoned in a dumpster or a bathroom stall. It is not fair for a baby to have to spend his/her life in a hospital because his/her mother was a drug addict.

As for your remark, "adoption is not so hard," how would you know. Are you a female? Well, I am and I can tell you that it *is* hard to carry a baby for 9 months, go through the pain of squeezing it out through a small hole between your legs and then give that child to someone else, knowing you will most likely never see the baby again. Do you realize that if you had your own way and abortions were illegal that desperate girls/women would still get them done? How? I'll tell you. Either by a sleazy doctor or they'll do it themselves with a coat hanger or maybe they'll just throw themselves down the stairs or just kill themselves, period. So, isn't it more reasonable to offer a safe place for these girls/women to go? And just because someone is pro-choice does not make them racist or homophobic. Abortions and discrimination are completely different issues. I don't know what point you were trying to make by saying that but you failed miserably. In closing, I would just like to say that I feel you are very ignorant when it comes to the abortion topic and for the most part you don't know what the fuck you are talking about but then again, what do you expect from a 15 year old. MRR readers, feel free to write me. I swear I do not bitch like this all the time. Keep it real.
Virus/ Box 585/ 750 Montgomery Ave./ Bryn Mawr, PA 19010-9848

Dear MRR,

This is a response to the letter by Takeru Shimizu from Japan in issue #174.

I just want to say that if you think *Doll* or whatever is the only punk rock zine in Japan, and you think it's crap that is narrow-minded or whatever, why don't you just start your own zine? To me, what you were saying in the letter sounded like you were "whining" instead of giving your opinion. I won't give a rat's ass what I think of the zine you are talking because I never read it, but I think you should start doing your own thing before you give a crap about something. If you are not satisfied with the situation, do something constructive to it instead of bitching about the situation.

I think that's what "punk" is all about: Start doing your own thing and try to make changes for positive reasons. Being a "punk" is not about reading punk rock zines or listening to punk rock or dressing like a "punk™." If you think there's no essential "punk™" rock zines in Japan, start your own with your friends who share the same thoughts. I think it's more constructive than writing about what your fellow college punk poseur said or being disappointed by the scene there. Drop me a line at Eiko Ogata/ P.O.Box 642/ Dubuque/ IA 52004-0642 or eogata@keller.clarke.edu if you have comments.
Eiko

Dear Tim,

Rick at Onefoot Records here. In your latest issue, the person (BG) who reviewed our latest release "Kid With Man Head" unfortunately mixed up the band name with the CD title. The band is Kid With Man Head. The CD title is "Flapjack Hairpiece."

If you could fix that, it would be appreciated. Thanks a lot. Regards,
Rick Onefoot

MRR newspeople,

Hi. This is Josh from the Right Path/ Rochester, NY. I'm so sick of all these stupid fucking rumors! I really can't believe you would waste space in the news section with stupid speculation before you had the real facts!

I'm responding to your *story* about what happened in Rochester at a Shodokan show. I'm not in Shodokan, nor do I support what happened at that show, however I do have the real facts.

What happened was simple. The band in question, Shodokan, was playing and their friend had a lot to drink and brought up his 15 year old girlfriend. He tied her up and did cut her up with razor blades, but she did consent to this! I talked to her a couple weeks later and she said it was her idea to be tied up!

There is some dumb girl from Buffalo who spread the rumors and somebody from Boston, who has never heard or seen Shodokan who is organizing a Shodokan boycott!

I am friends with Shodokan, but as I said, I do not in any way support *[letter is torn here, show some quality control Josh]* Hopefully, you will print this and everybody reading this will finally learn the real facts.
Josh Engineer/ The Right Path/ 49 Wilcox St./ Rochester, NY 14607-3832

Dear MRR,

I would like to commend Queenie for her column in issue #174. The points that she made about the fear of oral sex and the mysteries of the female body owed to gender separation rang true in my sex-ed experience. The first sex-ed class I had was in the 6th grade and all they explained to us was what our dicks were and why we had them (reproduction, not pleasure) and they told us if we masturbated too much we could lose all our sperm and not father any children. Needless to say they never touched on the subject of women's bodies. Thus the only experience I had to actual sexuality was the Playboy channel. It wasn't 'til 9th grade that I discovered feminism. That women's bodies weren't just screaming blobs of orgasmic bliss. Unfortunately most of my classmates never figured that out. So thanks to Queenie for writing an intelligent and accurate description of sex-ed in our educational system.
Sincerely,
Sir William/ 120 State Ave. NE/ Box #1206/ Olympia, WA 98501

Hello MRR,

As a faithful reader of MRR, I am continually disturbed to see see interviews with bands like the Piss Shivers (MRR #174, Nov. 97). MRR *should not* give any exposure to bands that are sexist morons who posses the collective IQ s of a housefly and have nothing of value to say. Your pages should shine a light on serious musicians, preferably those with a strong social/political message. For example the interview with Steve Ignorant (also in #174) was very well done—informative and enlightening. I would hope that others readers agree and that you can enact some quality control for the pages of MRR.
Thank you,
Mira Mains/ 714 Luden St./ West Chester, PA 19382

Mira,

Our interview section relies almost entirely on reader contributions. Bands which you do not like or support, like the Piss Shivers, get space because they got off their asses and sent in an interview. I, personally, would love to see better interviews but people (like yourself) need to send some in before we can print them. Bands which you do like and want to support will get space in MRR when you send in an interview yourself, and encourage your friends to do the same. Until then, quit complaining. Jen.

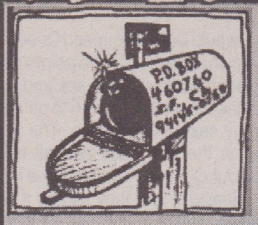
Dear MRR/readers,

Felix Havoc just about summed up the state of punk (and MRR) in his November column. It's absolute bollocks to suggest that MRR should pack it in though, and whereas he runs such a sound, trustworthy label, I must say the bands (NOTA & Brother Inferior excepted) are fucking awful. True, MRR are digging their own grave by allowing so much space to whining mummy's boys trying to be the next Green Day, BUT giving equal space to "bands" who sound like the gas board digging up the road is just as bad. 80 per cent of the MRR reviews section is either mindless indie music (I refuse to call Weston, Mandingo and the thousands of others "punk") OR "shout shout" bands, then 10 percent of the rest is garage/punk'n'roll. So that leaves 10 percent for bands who don't sound like everyone else! Hardly inspiring!

I think the final straw for a lot of people would have been the theme of that issue - *education*. Now, themes are OK if it's something punks are *interested* in (another 'SEX' one would be fine) but *education*??? I spent 11 years of my life avoiding the fucker, I do not want to pay good money to read about it (though English and Maths were useful, if fuck all else was). Yet I can see why you did it. Back to Felix's points here... Big indie label showers you with freebies and ads, you feel compelled to review and/or feature the bands, you end up with a student wanker readership (hence education theme) and meanwhile, the punks are getting restless.

I have more things to worry about than bands, but when I hear thousands singing "My girl has left me boo hoo" (you wear baseball caps, shirts out of a child's cartoon

Letters



series and jeans that Pig Champion could camp out in - *no fucking wonder* she's left you - *you twat!!*), you are perpetuating the same status quo as The Spice Girls. Remember the early/mid 80's? Thatcher made workfare voluntary because if she made it *compulsory* there'd be *riots*! Nowadays the Government can do whatever they like, because instead of Crass, etc. telling the youth the truth, and encouraging rebellion, we've got all these student *tossers* singing about fuck all and almost an entire generation with the conviction of a *McDonalds manager*.

That's about it, but can I just say that this letter is *tame* compared to the one I'll be writing in 3 months time about all the dodgy labels who've ripped me off... I've sent 2 orders for the new Cock Sparrer LP/CD - probably the biggest selling album since Blitz's debut - and Bitzcore got each one to me within 2 weeks, yet labels a *tenth* of their size have had my money since June. Anyone else with problems, write to me, and if certain dodgy character's names keep popping up, I will expose them for you, maybe even in a MRR column if they'll let me!

Trev/ "Savage Amusement" Mail Order/ 57 Briardene/ Burnopfield/ Newcastle On Tyne/ NE16 6LJ/ England

MRR;

This letter is basically in relation to Felix Havoc's column for MRR #174 although there are other points of discussion I wish to raise.

Unfortunately, I feel much of what Felix had to say about MRR was right. It wasn't until I had read Felix's column that a lot of the things I felt had changed during the years I have been reading the zine, fell into place.

My first introduction to MRR was in June '89 with issue #73. As Felix related, I too believed I had found a magazine which covered the music I was getting into and also had columns, articles, and interviews with bands which had something to say. Many things have inspired me throughout the pages I have read. Dissent's interview, the Positive Force DC article, Nausea's interview, many of the columnists, scene reports, all in their own way to make me aware of issues such as vegetarianism, war, sexism, doing a zine, writing and communicating to people all over the world. MRR and those who wrote for it helped, in some way, to inspire me to take action, be a part of this world, be active!

Over recent years, I haven't felt that same inspired feeling reaching out to me from MRR's pages. There are still some interesting articles and interviews that have appeared over the last few years, most recently the issue Felix's column appeared in, about education. It was interesting to read and thought provoking. However, to me it seemed a surprise rather than the norm. A lot of the fire seems to have gone out of MRR's belly. This, in my opinion, is due to many factors, not the occasional one or two.

I think the main point Felix raised about MRR's decline was that the majority of people who do read MRR's pages, do so for the adverts or record reviews. As Felix also states, "how much of this is really MRR's fault?" After all, MRR is made up of volunteers and contributors (people like you and me) and if interviews are crap and the letters and columns pages boring, whose fault is that? I do not know why people seem so unmotivated to put something into a zine like MRR which has worldwide appeal and can reach out to thousands of punks all over. Whether one answer might be that communication has improved immensely since the early/mid eighties, I don't know. Are things so easy to acquire now that people don't make the effort to write and communicate not just to MRR but also to other punks around the world.

Over the years, I have managed to pick up most old copies dating back to #8 and even MRR's "Welcome to 1984" compilation. From reading those old copies, I can understand why old punks rave on about how great MRR was in those days. The enthusiasm that emitted from each page you can still feel now. There really did seem like a worldwide community of punks existing in one zine! Letters columns were huge. Arguments abounded, together with constructive dialogue too. There weren't so many columnists, but of the ones who did have space, they seemed to use it to provoke thought, raise issues, and just generally be interesting! Many of today's columnists, and over latter years, seem de-politicized, pretty shallow in opinion and basically boring to read. There are exceptions, but the majority, I feel, write horrendous drivel.

Articles are too few and far between. Whatever happened to challenging features such as those that appeared under headings such as "Youth and Fascism", Noam Chomsky's "The Global Drift Towards Nuclear War," "Thinking About Eating - Vegetarianism," the "Women's Issue," "Punk Jobs," "Sexism," and tons more political happenings and thoughts. MRR too seems to have a colder feel to it with the total use of computerized graphics and layouts. Gone are the "cut and paste" look of layouts and all the tiny photos that made up the scene reports from all over the globe. Interviews, too, were asking serious questions, wanting to know more about a band than what they had for breakfast on tour or whether their last EP was on coloured vinyl or not!! Do we need to know this!! Are these things really interesting, or just a waste of paper? As Generic once said, "If you're going to use the world's resources, at least say something useful with them." The layouts of interviews and other parts of the zine were more visually stimulating also. No words over superimposed photos so you can hardly read them, or words that were stretched and contorted.

I hate criticizing MRR, as, to me, it has been a source of inspiration and still is at times. This does not mean, however, that MRR should be exempt from criticism. As long as it is constructive and provides a valid point then criticism should be a welcome concept - for anybody! MRR cannot turn the clock back to yesteryear but MRR can still be a forum, and to some, an inspiration, in motivating people and raising issues. I definitely feel MRR should scale itself down and do away with some of the columnists. Maybe instead of *having* to write a regular column, columnists should only submit something if it's something worthwhile. Band interviews should be interesting! There is nothing worse than reading tedious interviews! If no good band interviews are sent in, why publish crap ones? Don't!

It is up to others, people such as you reading this, to act and write in interesting articles, interviews, scene reports, artwork, cartoons, whatever. Maybe complacency has helped in making MRR appear less interesting. It should not be taken for granted that MRR will always be great. It is up to us. Whether my words will be discussed or not, I don't know. For my part, I'll try and do "my bit." I hope I have raised some valid points. Don't just sit back and think, "Yeah, I agree/disagree," - act! Be a part of the scene and not just part of the scenery! Diversity, co-operation not competition, strength. Thanks for reading -

Steve/ A Network of Friends/ PO Box 2576/ Colchester, Essex/ CO3 4AY/ England

Steve,

On days when I am most cynical, I think that MRR is less interesting because the scene is less interesting. You and I both know that this is not true. However, I can shout myself hoarse about how the content of MRR relies on what comes in the mail to us, and still not get a single thing. I am glad you are making these observations and criticisms, but start making some contributions to the magazine in the form of interviews and articles and help make it live up to your expectations. Jen.

Steve and Trev,

I think MRR still serves a great function, and, if anything, is somewhat taken for granted because of its bedrock regularity. I cannot think of any other zine that has been so reliant on and dedicated to "the scene" for any extended period and who has put so much of its resources back into this community, etc etc etc. If you're unhappy with the content of MRR, make it better (from your perspective). But I think our music review section is by far and away the best going for the areas of music that we cover, both in terms of completeness and in generally savvy reviewers. I also believe that the columnists present a WIDE spectrum of interests and views, and, judging by our surveys, the columns are the most popular section of the rag. Again, the best selection of columnists of any zine around. The interviews generally blow, but that's fixable if enough people contribute interesting material. Because most of our interviews are centered around younger bands cuz we want to give the grassroots constant encouragement, they may not be too intellectually earthshaking, but there's plenty of room for good interviews with older bands and non-band punks.

I do think that if MRR ceases, this scene will sorely miss a resource that only comes along once a generation (at best), one that not only serves its function as an amazing monthly resouce of communication, but one that goes beyond that function to constructive community activism and in putting its money where its mouth is. Don't abuse it by not contributing constructive, quality communication. Completely unapologetically, Tim

MRR and fans of Oi! (slight return)

A few issues back I wrote a letter in response to the debate over "traditional" skinheads and "apolitical" oi! In that letter, I misquoted Lee, the editor of Sound Views and Do A Runner fanzines, as praising the band Bottom of the Barrel for their Skrewdriver cover song. Lee never mentioned the Skrewdriver song in his review of the NYC oi! show. His picture appeared above said quote, however, and the person at MRR who checked up on my info and I misunderstood the layout. I've corresponded with Lee and it's clear to me that he is not a Nazi, and has not, to my knowledge, been publicly supporting Nazi music. Although I still dislike many of the bands in Do A Runner (including such faves as Stormwatch), this has more to do with Lee's editorial outlook than with his personal opinions or morals (he has spoken against homophobia and racism in the zine).

I want to make it clear that I haven't been coerced into writing this as some sort of retraction of my opinions - it's only a correction of an misguided accusation, based on misinformation that Lee was supporting White Power music. I still feel that the apolitical trend in oi! is not only bullshit revisionist history, but that it threatens to rip a hole into the fabric of punk (just ask some of the skinheads in R.A.S.H. or any old SHARPs if you think I'm overstating the case). Just because George Marshall cornered the market on skinhead documentary doesn't mean that he's not full of shit. These right wing, homophobic geeks masquerading as apolitical can't be allowed to overtake the scene. We have to draw the line.

I want to apologize to Lee and anyone who was hurt or misinformed by my letter, because being called a Nazi supporter is not a light thing. I also would like to repeat my sentiments to Gerrard BOTB, and the others who have been publicly supporting "Rock Against Communism" fetishism, it's been said before, but it's as true now as ever :" Fuck Nazi Sympathy!" There is NO room for hatred and ignorance in this subculture.

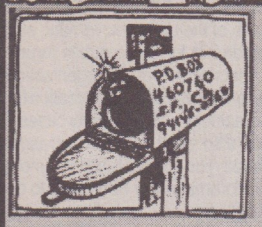
Peace and Revolution,

J.Walker (jewalker@mail.slc.edu)

Dear MRR readers,

This is in response to Rev. Richard J. Makin's letter in issue #175 in which he seeks feedback regarding an incident with a Boston Police Officer(s). Rev. Makin states that a man in plainclothes, who unbeknownst to him was a police officer, was pushing a person who was attempting to leave the scene of a disturbance. Rev. Makin called this to the attention of a uniformed officer, who instead of responding to the apparent assault, threatened Rev. Makin with arrest, and further threatened criminal charges when the Rev. sought to ascertain the officer's identity at the district station.

Clearly, there are police officers who abuse their power, violate civil liberties, and act in a manner befitting only of belligerent hog-like creatures. I think that few reading this zine would disagree with that characterization. However, what is important to acknowledge is that not all, not even most police officers, are like this. In fact there are some, albeit too few, that maintain a high degree of professionalism, treat everyone with respect, and honestly



do care about you - yes even YOU. The incident that Rev. Makin describes is an outrage to the latter category of police officers. I would encourage Rev. Makin and everyone else who has an encounter with the police in which they think that they were treated inappropriately, to file a complaint with the Internal Affairs Division of the Police Department. Contrary to popular belief, in most modern agencies (including Boston) such a complaint will not fall on deaf ears. The incident will be investigated, the officers involved will be questioned, and if sustained, disciplinary action will be taken against them. Even if the officers are exonerated, having gone through the Internal Affairs process will likely deter the officers from acting as carelessly in the future. If the issue is still not resolved to your satisfaction, by all means contact City Hall, the ACLU, the media, whatever it lawfully takes to satisfy you.

Likewise, I would encourage everyone who has a positive encounter with a police officer, to react to that as well, even if it is only with a simple smile and "thank you". To a truly caring and hard working cop, this will mean a lot, and inspire them to continue their ways. Just as you would not want to be stereotyped for the way you look, don't stereotype someone wearing a police uniform. We all deserve to be treated as human beings first, beyond our chosen profession or subcultural affiliations.

Rick
rosberg@lynx.dac.neu.edu

Dear Rick,

While there may be some "good cops", the basic role of police is to preserve the current order and protect property, while protecting individuals who are not rich or famous falls considerably down the priority list. Also, it takes a certain mentality to become a cop, and as we've seen time and again, police see themselves as different from the rest of us (as do career military people) and segregate off socially, sticking largely to themselves. It doesn't take a rocket scientist to see how that kind of social stratification leads to elitism and "above the law" mentalities.

Secondly, it is naive to think that police review commissions or police internal investigation units will somehow lead to justice in any given case. In fact, quite the opposite is true—generally speaking, as we have seen with countless high profile police abuse cases in the last few years, the cops generally walk or at worst are given a slap on the hand. It is quite rare when severe actions are taken by committees or juries against police abuse.

That's the reality for those without money or "friends in high places". Tim

Hey guys,

I just wanted to drop this note in response to the Those Unknown interview in the December issue. I thought the interview was great and I think Bill and the guys (and Araena) have a lot of valuable things to say. I'm glad they had a chance to step up to the mic through your mag.

My point of interest is the Boston show that is mentioned on the third page of the interview. Those Unknown came to the Rat on May 3rd, 1997 to play the Ducky Boys CD release party. I knew they weren't too excited about coming. I got the impression that they had been screwed around before. Finally, I was able to convince them to come. The show was great! There were 275+ people there! I have to say, Those Unknown stole the show. The kids have been begging me to get them up here again ever since May 3rd.

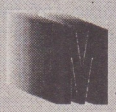
In regards to the "flag-waving" hecklers... This is blown way out of proportion. There was one clown who was running his mouth outside the club and was quickly silenced without ever confronting the band with his ignorance. The only tension prior to Those Unknown's set was excitement. I can't tell you how well they did. They had a better reaction than any band I have ever seen in Boston.

In regards to the "left-wing oi" billing: well I fucked up. I really just wanted the kids to know that they weren't going to get the same ol' boots n' jeans n' beer oi band that most people identify the sound with. But not mentioned in the interview was the other billing that read: "the east coast's best band." And, of course, that was the important line. This was billed on all of the 2,000 fliers I distributed.

While this whole issue only covered two short questions in the interview I felt I had to write for several reasons. The first is that I booked Those Unknown for a follow up show on July 12th that they canceled shortly before the date. Trust me, they had very valid reasons for this cancellation but I would hope that the incident that actually *did not* occur on May 3rd and any confusion connected to that didn't influence their decision. The second issue is that I don't want anybody to get the wrong impression about Boston at all. While we sadly have just lost the Rat, we have probably the best scene in the country. Hell, the Ducky Boys just headlined a show to 419 kids on November 8 and Showcase Showdown played to even more than that the week before. No band should have any doubts about penciling in Boston as the most important date on their tour. Boston isn't filled with lame-brain jocks in disguise. It's a safe place for any band with any opinions to play. Let me note that Anti-Flag, the Unseen, and the Pinkerton Thugs—all bands of a left-of-the-mark leaning—are some of the most popular draws here.

At any rate, let me thank you again for the Those Unknown interview. They *are* the East Coast's best band and myself and Boston want them to come back to play again soon.

Bill or Araena, get in touch! You have my number or get it through GMM. Thanks,
Mark - Ducky Boys/ Boston, MA



MRR,

After reading so many "fuck you" letters in MRR of late I would like to change the pace a bit.

I own a small record shop in Orlando, Florida that puts on live shows from time to time. I have not been doing as many lately because an all ages venue opened up and I don't want to take away from their ability to pay rent. They have a decent space but their landlord wants a grand a month.

The purpose of this letter; however, is to give props to a band called "Operation Cliff Clavin". Some months ago they were scheduled to play at my record shop. Unfortunately prior to their set someone stood on my sink (all the bands sign the bathroom) and knocked it out of the wall resulting in a flooded store. Fortunately I only have ugly astro turf for carpet so nothing got ruined.

As it turned out, the person that stood on the sink was traveling with Operation Cliff Clavin. I am sure that night I was less than friendly because I had a busted pipe flooding the store and we could not get the water turned off. One of the opening bands "Blackhead" was able to re-locate the show to one of their houses so the show went on.

The reason I am writing this letter is because Operation Cliff Clavin, even though they were on tour, did not ask for a dime in payment that night. I am glad they did not because the plumbing bill to fix the damages exactly equaled the money from the door ($175).

Nobody made money that night but by not taking any money Operation Cliff Clavin lost money. In some regards it was the only decent thing for them to do since they were indirectly responsible for the damage — but; in other senses, they were on the road and needed money also.

I also wanted to thank all of the folks who helped get the mess cleaned up (Toby w/Blackhead, Lloyd Now w/ Suburbia, Shane, Eamon w/Flatbroke Productions, Lexi, both Susans', Becky, Jen, Patrick (the store photographer) and all of the other folks who stayed behind to mop water and make sure the store got put back together).

Granted, doing shows I've had my share of asshole bands; but, for the most part things have ran fairly smoothly. I would have to say that the best shows (meaning nicest musicians) were The Gain (who made me supper), Yum Yum Tree (who played hard to a small crowd), Hot Water Music (for being all around nice guys), Mustard Plug (who didn't laugh at the size of my store), The Heartdrops (even though the night they played sucked ass they played hard to a room full of tension and a small crowd), 3 Ball Combo (for only getting $45 and being happy to get it).

I'm probably going to start doing local shows again (and national acts can still play at Suburbia) because if nobody does it then nobody does it.
Jeff Hogan / d.i.y. records / 1709 N. Mills Ave Orlando, Florida 32803
http://www.worldramp.net/~snag/music .html

Dear Maximum Rocknroll and readers,

I want to address this letter to Nick Fitt and his continuously incorrect columns. In issue number 174 Felix Havoc wrote a very long letter, which I was very impressed with, stating the inconsistencies with one of Nick's previous columns. In that same issue Nick wrote about the greatness of labor unions and once again has some writings that don't quite fit the history books.

I am not an expert on labor unions, but I do know from my studies that what Nick wrote, "Everything that workers have today is due to fighting....Affirmative action, the right to choose, welfare, unemployment insurance and social security were all won by battles-some peaceful some bloody," is false. I don't know if Nick got these ideas from labor union propaganda, which if he did then the unions are taking responsibility for something they did not achieve, or himself. Welfare, unemployment insurance, and Social Security were NOT won by the unions, but were willingly enacted by the Roosevelt administration during the Great Depression under such acts and projects known as the National Industrial Recovery Administration (NRA), and the Wagner Act. This established a social security blanket to finance unemployment insurance. The Wagner Act did help establish a National Labor Relations Board which allowed collective bargaining rights of employees. Only after the passage of the Wagner Act were changes actually achieved by the unions.

The NRA was suppose to impose certain industrial codes to promote honest business. Companies that supported the NRA were to honor a minimum wage, allow labor unions and collective bargaining, 8 hour work day, provide work benefits and the sort. As Americans, in the Depression, it was patriotic to support products and shops with the NRA logo, a blue eagle. Supporting the NRA supported your friends, the economy, the government, America and yourself and family. The Supreme Court eventually declared this act unconstitutional.

These changes in industrial workplaces were not a result of labor unions kicking ass, but a result of the Great Depression which was the result of frivolous spending, resentment, and war. The US government, under President Roosevelt, saw that there was a need to change the present system. People were starving in the streets during the depression. There was an unprecedented 15 to 17 million people unemployed with no hope for a future. Changes in the system were required to give hope to people during the time to survive and a hope that their children would survive and prosper.

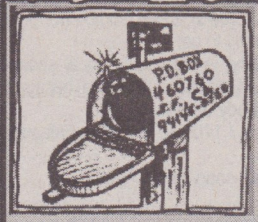
Another topic is the UPS strike. I have a friend that works for UPS and participated in the famed strike that Nick looks so highly upon. My friend continuously complains that they still have not received their raise. Plus once a month labor dues, $18, are taken out, and a strike few of at least $18 was taken out. Now that to me does not sound like sticking it to the man.

I must say that I don't like Nick's columns. They usually irritate me, but I think that this is actually a good thing. He provokes a great deal of thought and response of the readers of MRR. Thank you for your time. Sincerely yours,
Matt O./ 5208 Orchard Hill Dr./ Roanoke, VA 24019

P.S. I am looking for Spanish and French penpals to communicate in French and Spanish. And I do a short punk/oi zine called *No Intros*. Write for a free copy.

Dear Matt,

The backdrop to Roosevelt's policies were not great humanitarian compassion but were based on widespread labor unrest, general societal despair and even the possibility of anti-capitalist revolution (see Lefty's more detailed response below). Roosevelt took the steps that he



felt would preserve capitalism, even if it was disagreeable to the short term interests of the ruling class. Plus, whatever gains labor made even after said legislation was passed were usually very roughly earned.

Also, it is no coincidence that the overall standard of living for regular working people has declined parallel to the decline of power of organized labor over the last 30 years. Labor's strength did bring up the standards for the entire working class, unionized or otherwise (though racism still held back the rise of minority labor) in the late 1940s and '50s, though it must be taken into account that the post-war G.I. Bills had a lot to do with that too, the "reward" for those soldiers who did return alive from WWII.

By the way, I asked the UPS driver who delivers to where I work about the delay in receiving benefits from the strike settlement and he said it has to do with company shenanigans and some sort of dispute with the Pennsylvania locals, and he does not hold the union responsible for that at all.

It kind of makes me ill when so-called 'working class' people don't see their own class history very clearly or note the value of class organization against the interests of the ruling class. My beef with organized labor is that it has sold out the interests of long term benefits for the working class by allying itself with the "success" of capitalism, forever condemning working people to a defensive and catch-up role, too vulnerable to the whims of capital, technology, and greed. Tim

Matt O.

Back to the history books for you.

By the time FDR was elected in 1933 during the Great Depression there were strong Communist-led unemployed movements in many cities as well as a growing working class militancy. FDR initiated the first phase of his New Deal (the "one hundred days") with bank reform, the Agricultural Adjustments Act (AAA), The Tennessee Valley Authority (TVA) and the National Industrial Recovery Act (NRA). Only the NRA covered industrial policy—allowing capital to monopolistically limit production and fix prices in exchange for setting minimum hours and pay, legalizing collective bargaining, etc. Business and industry took full advantage of the NRA's monopoly enhancing clauses while successfully resisted its pro-labor clauses, until the NRA was finally declared unconstitutional in 1935. The year 1934 witnessed widespread working class unrest expressed in mass strikes, much of it eventually directed toward rank-and file labor union organizing, in part because the government was unable to enforce the NRA. Longshoremen tied up shipping on the West Coast in spring and summer of 1934 with a rank-and-file insurrection, catalyzing the San Francisco general strike from July 16 through 19, 1934 after police killed 3 workers and wounded 115 others. The general strike called out some 130,000 workers and paralyzed the city. The powers-that-be assembled 500 special police and 4,5000 National Guard to quell the general strike, forcing the longshoremen to settle. A crowd of 10,000 angry striking workers held 1,500 strikebreakers in the Toledo, Ohio Auto-Lite parts plant in May until 900 machine gun toting National Guard broke their blockade, killing 2 and wounding 15. The Teamsters under Trotskyist leadership won three successive, bloody strikes in Minneapolis in summer 1934. Textile workers went out on an East Coast general strike as well in 1934; 325,000 in the south and 421,000 nationwide by September 18. In all, a million and half workers struck in different industries in 1934 in what amounted to a year of violent class warfare. All the things the NRA promised with that blue eagle logo—8 hour days, minimum wage, union recognition—but couldn't deliver on were being fought for by workers in factories and streets, sometimes at the cost of their lives.

The bourgeois press was clear as to what they thought about the rebellious workers of 1934. The LA Times warned that the SF general strike was "an insurrection, a Communist-inspired and led revolt against organized government" and advised the powers-that-be to "put down the revolt with any force necessary." FDR's response to working-class unrest was more temperate. The WPA which employed people in public works, the passage of the Wagner Act guaranteeing workers union recognition and collective bargaining, the creation of the NLRB to arbitrate disputes between workers and owners, the establishment of unemployment insurance and social security all occurred in 1935. The working class agitation and rebellion of 1934 had a direct impact on this second phase of FDR's New Deal from 1935 on, which also saw the creation of the CIO and the sit-down strike wave of 1936-37. Working class militancy produced government reforms on paper, which the workers then had to fight for on the job and in their communities, sometimes with unions and other times without. That's the real dynamic here. It wasn't just the very real fear of socialism that motivated FDR's first, and especially his second phase of New Deal reform. There was fascist sympathy in Lindbergh's pro-German isolationism, in the uniformed American Silver Shirts, and in Father Coughlin's anti-Semitic ravings. There was also domestic demagoguery in Huey Long's populist "share the wealth" rhetoric. And while American capital might not have minded a little fascism, FDR sought to preserve a more-or-less democratic corporate capitalism in recovering from the Depression, against the perceived extremes of socialism, fascism and leveling populism. Ironically it was the second World War that pulled the US out of the Great Depression, giving both FDR's administration and union leaders the leverage needed to enforce many first and second phase New Deal reforms upon business and industry. Check out A Terrible Anger about the 1934 SF general strike by David Selvin, Philip Foner's work, The CIO, 1935-1955 and American Workers, American Unions both by Robert H. Zieger, Strike! by Jeremy Brecher and A People's History of the United States by Howard Zinn.
"Lefty" Hooligan

Dear MRR:

In response to the Racetraitor interview that appeared in issue 171 of MRR. We do appreciate the fact that MRR chose to do an article on our band and our ideology(ies). We would like to extend special thanks to Jen and to Mike (who did the interview and instigated it) for their patience because, we were hard to pin down for the interview (as no one knows our TRUE identities.....! IT'S A JOKE!), but regardless they had the patience to deal with us, and acknowledged the need to foster the idea that maybe one day in the far future punk would be more focused on a set of ideologies or values as opposed to being based on fashion and underground music styles, which can only evolve through the expression and debate about beliefs and values.

I'd like to start off by saying that we felt the interview went well and that it really touched on a side of us at some points that hasn't been exposed too often. Unfortunately, due to the limited space in the zine and the difficulty that comes with trying to edit a 2-3 hour interview/discussion and capture its full essence, we feel it did not effectively reflect the quality of discussion had.

The purpose of this letter is to clarify certain points we have tried to make in the past year. It is also to take responsibility for, in the past, promoting certain ideologies that we no longer believe are solutions to the issues that we have tried to raise.

The two members of the band that were heavily involved with the Uhuru movement are no longer working with that particular organization. Although we still agree with a lot of the analyses the movement gives regarding imperialism, colonialism and white power, we don't believe that this necessarily means they also have the solutions to the state of suffering humanity is plagued with. It is also important to point out that this was never the only source of knowledge or analyses about these issues that we derived our ideas from as people or a band (we added lot of our own ideas and had our own interpretations of their analyses, which the movement was always quick to point out.). It was various influences that comprised the ideology of Racetraitor, although it did escalate to a point where the band's expression was dominated by "party line" ideology and rhetoric.

There is really no need to go into depth at this point about the criticisms we have of the Uhuru movement, and in fact, there is good reason not to in this public forum. Basically we do not want our criticisms of this organization or any others to be used as an excuse and legitimization for complacency or apathetic laziness which in many cases it already has become. We also don't feel the criticisms made at (I use "at" intentionally) us and our beliefs (in most and definitely in the public forums) really had much to do with anything else except people

1). making excuses to rationalize self centered mentality and trying to legitimize the lazy highly, popular counter productive, American/punk rock lifestyle

2). because we still stand by 80% of the ideas we have presented about whiteness, apathy and privilege that made people so angry, who through reactionary mentality demonstrated love for 'punk rock heaven' more than love other human beings, in the first place.

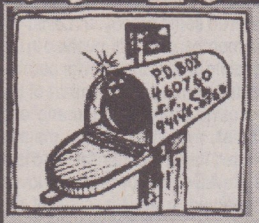
3). putting in their 2 cents or egos, which is evident in the simplistic generalizations and reactionary responses we have received (90% of), and manifests itself in the worst way in the "workshops" where people repeat each other a hundred times and then continue to do nothing productive when they get home, or get ULTRA defensive when someone tries to offer a solution that is not compatible with their attachments to habits erosive to any community.... (drugs, alcohol, promiscuity, etc. etc.).

We have come to the conclusion that a holistic approach to ending the economic and political system we live in, thrive off and have our lives ruined by, is the most rational solution. HOLISTIC? (...another big word?) basically means that our existence as physical beings can not be separated from our spiritual existence. Western culture, especially in the U.S, has the tendency to try to divide our lives into 57 separate parts that do not have to be consistent with one another. Our society has taken spirituality or belief in God and perverted it, turned it into a hobby, pastime, and justification for oppression. This is true of especially western Christianity. Which is important to specify, because we are not advocating going back to church with your mom (unless of course you have the intention of confronting them on true ethics and principles of the creator). We are also not advocating involvement in spiritual groups who do not do anything to change or impact society around them. Political action without spiritual motivation is limited, and religious/spiritual beliefs, teachings, morals and principles mean nothing if they do not enter the realm of the struggle to manifest their benefits to material reality.

This has never been the true purpose of spirituality, as defined by any of the messengers of god. True spirituality is drastically different from the image/practice that most of the people in The U.S. & Europe are accustomed to. The true essence of spirituality has been manifest throughout the world in various cultures and traditions, that again the majority of Americans and Western Europeans have never been exposed to (see liberation theology, Muslim struggles in the Middle East (Palestine) and eastern Europe/Bosnia and through out the world, liberation theology (Latin America/Africa) Independent churches in Africa, Indigenous struggles in North America or Africa, even for brief periods in this country, ie Nat Turner, Malcolm X, Martin Luther King.).

Instead of a reactionary, 'rebellious' response to the concepts of god and religion our culture and society have shoved down our throats we are advocating/coupling the rejection of this perversion of GOD and Religion with attempting to reclaim this essential part of human existence and incorporate it in to ALL ASPECTS of our existence including the struggle for liberation from greed driven materialistic society and system and all of its' byproducts (you know the drill). We no longer subscribe to the materialists' (anarchists, socialists or communists) solutions to problems that run back more then 3 centuries, and deeper than just problems inherent in systems. Does this mean that these movements have a bad analyses of politics and economics? No. Does it mean they are not good sources of information? No. Does it mean all the people involved in these movements are 'bad' people? No! BUT!!!! Does it mean they have the solutions to the problems analyzed well? NOOOoo!. Are the problems they point out the only contributions to the problems that plague humanity,

Letters



NOOOoooo!. These ideologies attempt to appeal to the material side of human beings to motivate them to change society. Capitalism is the pinnacle and perfection of motivating human beings through appealing to their material nature, so what do 'radical' secular movements use to motivate individuals to change society into, if as they claim their truly is no such thing as morality or truth? Their ideology is inherently flawed because truth, right and wrong are very real forces which are immaterial and impossible to physically objectively prove? YET we all will concede there is right and wrong (ie. rape, unprovoked murder, torture of innocent children, etc, etc Oppression in general are wrong ....right?).

Sorry, it is only going to get worse (better) from here on out. Apathy seems to be settling in more and more everyday in this community and the society around us. Mainly because we get jaded trying to follow paths that we are led to believe will lead us to a more JUST society and true fulfillment. Led by ideologies and methods that are limited, incomplete, and ineffective, and so, too many get burnt out, accepting the lie that there is no hope, make what you can out of it. The fact of the matter is that too many of us have become WAY too HAPPY with the way things are. We're allowed to have our version of activism, morality and the pleasures and popularity of being the alternative life stylist while really changing nothing in the world accept aesthetics, and maybe postponing the death of a cow ten days or a tree for falling for another year, or a saving a couple of rotten vegetables from going to waste. Then we wonder what happened when nothing seems to have changed. Because the fundamental ideologies and presumptions about what is wrong is limited, because it comes from subjective limited philosophers and political ideologies. And so the structures and systems that perpetuate the injustices of torture, starvation and ecocide are never shaken but left in place to continue wreaking havoc on our world, and all its life. The facets through which negative behaviors are expressed merely shifted around to look more 'PC' or 'revolutionary', or just 'TRYING" to be different/Punk/hardcore/frat parties transform into anarchist gatherings or drinking into Nintendo playing, drug use into sexual objectification, socially pressured heterosexuality to socially pressured promiscuity, (?)..... the"MAN" living off of your sweat, to you living off the sweat of your friends who HAVE JOBS... it is all bullshit. Americans are bought off, be it beer and soap operas, or punk rock and Nintendo, porno, sex - kept comfortable and distracted. NUMB enough to the realities of the world and at the most, some sit around and talk about issues of exploitation/oppression/injustice or be involved in half-hearted activism to legitimize a 'compassionate' or 'just' IMAGE, when the call of duty is beyond a relationship to a music scene, it is beyond a lot of people.

Humanity is divided by its distraction and attachments to the false idols it resurrects to fill the void created by straying so far from the universal source of justice, equality, love, (true) freedom, THAT is ALLAH. RACE is one of these distractions/attachments along with: nationalism, sexism, material greed, etc, etc, AS individuals' who experience the battle to detach ourselves from the social, political, economic realities that being "white" offers, the name RACETRAITOR was conceived. The point of detachment from these distractions is so we are not blinded from acting upon what is JUST, opposed to allowing our attachment to these various distractions and our subjective physical desires for pleasure and comfort dictate our actions. It can be applied to all people who wish to to put loyalty to justice, equality and love before attachment to race gender, nationality or culture... to submit to The Creator and not the false idols of music, scenesters, sex, drugs, racism, nationalism, sexism, hardcore, Addidas, Nike, T.V., In order that we can all live peacefully and not in the demonic state humanity has been subject to.

Dan XracetraitorX
dbinaei@shrike.depaul.edu

Oh brother,

I appreciate your seriousness, and your attempts to sift through all the "distractions", as you put it, to get to something solid one can believe in and struggle for. But at the same time, I get immediately suspicious when somebody jumps from extremist materialist politics (like the white-guilt Uhuru thing) to the extremist embracing of Allah or any other form of "god" or "religion" in order to continue making sense to themselves. Precisely because it doesn't make sense. One needn't become jaded or cynical or defeatist if one recognizes the extent to which they are surrounded by bullshit. Nor does one have to swing so far outside common sense that they continually feel the necessity to "embrace" some new all-encompassing explanation or solution.

As I said, I admire your attempts to stay active and smart and on-track, but you seem so sealed up in other people's envelopes that I'm sure you'd put off most people that you're trying to reach. Fuck all that intellectualism and rhetoric—just spell out where the bullshit lies, try to steer a path for yourselves and your friends where you can maintain your integrity, stay somewhat sane, and still be able to give to the greater good both materially, spiritually, and through example. Good luck!! Tim

Hi folks,

Just wanted to say how excited I was to see your "theme" issue on education. I have to admit that I hadn't read MRR in several months; my interest in punk music has waned lately. My concern for the activity of the punk community, however, has not.

Over the past few years, I have been constantly amazed and impressed by the number of punks who have entered the field of education. I think my high school experience would have been a lot different if I had had even one teacher who I could have even remotely related to. Not so, unfortunately; the teachers made sure that the dividing line between them and the students was indelibly drawn. No human connection between the two sides was ever made. I see punk teachers following a different path; let's hope that all young teachers will do the same.

Liz Pysar/ emp22@dunx1.ocs.drexel.edu

P.S. Oh yeah, if you guys know of any punk librarians lurking about? I'd love to get in touch! Even though there's tons of punk teachers out there, it's a lonely world for the punk librarian

Dear MRR—

Well, hot diggity, it only took the USPS a month to get #174 to my mailbox via their new disimproved bulk mail service. So much for postal efficiency...

Be that as it may, the bit about "Punk Rock Local 827" in the MRR News section of the November issue caught my attention and I'd like to offer a few comments.

I'm in a fairly unique position, an individual who both deals with other distributors as a label (Mutant Pop Records) and an individual who deals with other labels as a distributor (1000 Flowers). I'm in a position to see the war zone that is record distribution from the trenches on both sides of the line.

While I am very supportive of the goals of improved communication between labels and direct action on behalf of the downtrodden by the organized whole, there are a couple problems with Mike Beer City and Sean Pogo Stick's plan to "unionize" the myriad of small and medium punk and HC labels in the United States.

First off, let's be precise. There are not "thousands" of distributors out there selling wholesale punk rock records to record stores, as is lightheartedly alluded in the article, but rather a *couple dozen* at most. Prove it for yourself: start at the front of this issue of MRR and list every distributor mentioned in any ad on a sheet of paper. When you hit the back cover, you'll have approximately 95% of the total names on one page.

Now try listing every label making punk records mentioned in any ad or review. You'll wind up listing maybe 200 names and can rest assured that there are at least 3 times more out there on the big blue planet that you missed. Two months later there will be 50 new labels starting up. The fact is that a vast, amorphous, and constantly fluctuating corps of labels must deal with a relatively few distributors. That is the organizational task and its form should determine the solution.

Every single distributor is *somebody's* problem, it doesn't matter who they are... Revolver USA is probably the #1 cleanest, most efficient, and best distributor outside of the Mordam Country Club. They are awesome. They are terrific. They are fabulous. But, hey, sometimes they're gonna return unsold copies on ya. That can be a pain... That might cramp a few labels' style... What are you gonna do, blackball fucking *everybody*?!?! Of course not! You just have to understand the relative strengths and weaknesses of each distributor, to publicize the information of how each conducts their business, and leave it to the 500+ punk labels to make their own decisions based on concrete information.

There are good distributors and there are bad distributors. The key is to steer labels away from the bad guys and towards the good guys. Please note: even the good guys fuck up from time to time—hey, I'm not completely perfect myself... But there are distributors out there who will intentionally try to fuck labels over, it is a function of the way they do business. What's needed isn't an unworkable "union" comprising some tiny fraction of the vast number of labels out there, but rather an information source, such as a website, where labels can share their direct personal experience about individual distributors with others.

When I was first starting my label, Mike from Last Resort Records and several others publicly swapped horror stories about distribution via email and this information was very helpful to me. Unfortunately, our label dudes' email correspondence circle fizzled out, but there is no reason that an informational website has to... Posting a message on a site is a lot less work than sending and carbon copying to thirty different people (at least one of whom changes their email address every other week, it seems!).

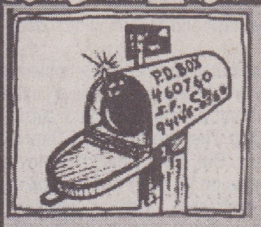
The bottom line is this: I don't think for a minute that a loosely organized 10% or whatever of 500 labels is gonna change the business practices of the 40% or so of the two dozen punk distributors who are more or less unclean in their behavior. The bad apples will always remain bad apples. The correct approach should be to identify and publicize who the bad apples are so that they can be avoided.

I don't think written agreements are any magic solution, as the 827 Crew implies. Hell, my very worst experience with a distributor was with one who required a written contract. They didn't adhere to the terms of the agreement for a minute and I quickly bailed and waved goodbye. A written contract with a nogoodnik is worth less than a verbal agreement with a good guy. That's a fact. Don't kid yourself, the abused little label is not gonna be in a position to haul the big baddies of the distribution world into court over a breached agreement, no matter how pretty the paper is on which the agreement is written.

Again: you're not gonna change the shitbags, because they are shitbags. The key is to avoid the shitbags and to help other people avoid the shitbags. It is also worthwhile to spur the basically good people to do the right thing when they fuck up. It won't be written contracts that accomplish these things, it will be publicity.

Messrs. Beer City and Pogostick also want to "get distributors to start doing more actual purchases as opposed to consignment" as a main goal of their organization. While this might initially seem like an obvious, positive thing—like mom's apple pie or the fabulous Seattle Mariners winning the 1998 World Series—in reality this policy would have a number of negative impacts unintended by its authors.

I'm wearing my distributor hat now... The reason that distributors tend to be slow, very slow, or extremely slow with payments on net terms invoices is because (a) they take too much out of their business in the form of salaries or operating expenses or (b) they already make *too many* "actual purchases" (as opposed to consignment). It is the boxes of unsold-but-paid-for records sitting in the warehouse that tie up the cash-flow of your average distributor and make it literally impossible for them to pay their bills on time. Forcing distributors to buy more stuff up front on non-returnable terms would make their cash-flow



situation *worse* and cause them to pay their bills *slower* and to further act in various ways not favorable to the interests of little labels.

Distributors faced with buying goods up front would definitely take fewer chances on new bands and new labels. You'd better have big name releases or a long track record, Mr. Label Guy, 'cuz distributors laying out cash up front aren't gonna touch you if your release is in any way risky for them. An EP with an unknown band? Forget it! What's in it for the distributor? Nothing but risk, a big possible downside only fractionally offset by a relatively small possible upside. Distributors who buy up front also tend to systematically underestimate their potential sales. If, for example, the distributor feels sure of selling 30 CDs but thinks there is a possibility that they *might* sell as many as 50 CDs, they're gonna cover their ass and order 30 if they have money on the line with an up-front purchase. If they wind up missing 20 sales in the process because they estimated demand too low, that's not a big problem to them. Getting stuck with 20 unsold and unsellable CDs—now *that's* a big problem to them. A distributor that has a clause allowing unsold goods to be returned will tend to cover the full potential demand—possibly returning some unsold stuff, possibly keeping everything, depending on the real demand for the item.

Labels definitely sell more stuff if potential demand is fully "covered" by the distributor, because the record business is largely new release driven—distributors have got one chance to party and then the stores are moving on to the latest and greatest. That release is listed on the Friday fax or in monthly catalog and distribs have one really good chance to sell it, when it is totally fresh. Those 20 missed CD sales probably aren't gonna be there in a month, those store buyers will be on to something else.

Distributors who buy things up front also tend to overemphasize new releases at the expense of back catalog. This makes sense if you give it some thought. As a distributor, I work on consignment terms with my primary labels. I don't pay for something until it is sold, so my cash isn't tied up in the cost of unsold inventory. (Consequently, I note, I am in a position where I can actually pay on time for the things that I do sell.) It costs me nothing as a distributor to carry and sell a label's back catalog, so I do that gladly. But a net terms distributor will only stock *new releases* and the very *hottest* back catalog, because that's what moves fast to stores. They don't want to be caught with any unsold inventory. If they buy it and it doesn't sell, their dollars get locked up fast—so net terms distributors don't want to mess with slower selling back catalog titles.

Well, as a label, I want to sell back catalog. No, more than that, I *need* to sell back catalog. I personally don't give a damn if a distributor uses consignment or net terms, as long as they pay me regularly, accompanied by a coherent statement (consignment terms) or on time and in full (net terms). As a label, you need to work with both forms of distributors to get your records out the door, unless you're into doing limited editions of 300 or 500, losing some money and moving along.

Well, there are a lot of words here. Thanks for reading along. I hope that I've provided Mike Beer City and Sean Pogo Stick and other interested label dudes some food for thought.

Tim Davenport (T. Chandler)/ Mutant Pop Records/ 5010 NW Shasta/ Corvallis, OR 97330/ MutantPop@aol.com

Attention fans of Christ On Parade, Distort Records, and distributors of punk bootlegs,

This is Noah from Christ On Parade. I am writing to inform people that the CD entitled "Sounds Of Collection", released by some label calling itself "Distort" is not legitimate. Don't buy it. It was released without the band's permission, transferred from crappy sounding vinyl, and comes complete with loud pops and crackles, several major skips, no lyrics and some songs missing. I realize that people are going to want whatever is made available to them, but please don't buy this CD. It is an insult to the band and to you. Wait and buy the real Christ On Parade CD which will be released very soon. I assure you that, with the time and care we put into it, it will be a worthy representation and celebration of the band. We are currently remastering everything from the original tapes, including the first demo, "Cheap Deformed Cassette EP" (1985), as well as the last demo (1989), which contains the last songs we ever wrote, songs that no one has ever heard, except maybe live, many years ago.

I am also writing to express to "Distort" how much it upsets me that you would bootleg a band like Christ On Parade. Needless to say, C.O.P. was very special, not only to our fans, but more importantly, to the band members. The music was, and still is, very precious to me. For five years of my life, Christ On Parade was my voice. It was how I expressed my feelings and shared my ideas. It was how I worked through my conflicts and dilemmas, and how I communicated my struggles and revelations. C.O.P. was my attempt to understand myself and others. It was the bridge I built between my world and the world around me. It was my life and it was my family. You took all of this, repackaged it (poorly), found distribution for it, and sold it AS IF IT WAS YOURS. This is extremely disrespectful and you have deeply, deeply offended me. I want you to know that I take this very seriously and very personally.

Who are you? Why would you do this? If you're entirely motivated by money and you don't care at all about the band, the music, or the ideas expressed within, then at least I know where you're coming from. But if you do care and you understand what Christ On Parade was about, then this is especially sad, because what you have done goes against everything our band and our music stands for.

I know what it means to have to do what you can to survive in this world, to beg, borrow and steal if necessary. And sometimes it may feel like it's "All against All", but it's not. It isn't even "Us against Them". In reality, there are those who share an alternative vision of the world, and those who desperately need to be woken up to new ideas. There aren't that many of the former, which makes the connections between each of us very important. When we start begging and stealing from one another, disrespecting each other and ripping each other off is when we have truly become that which we hate.

Lastly, I would like to address the people who distribute punk bootlegs. The difference between punk music and mainstream music is that punk comes from a real place inside people and has the power to transform social reality, and mainstream music does not. This is why bootlegging a punk band is entirely different from bootlegging a commercially successful rock band. Bootlegging a punk band is much more damaging and much more detrimental. Allow me to explain why this is so:

The ideas exchanged between people through punk music and punk culture empower us both individually and collectively. For punks, these ideas are what makes us strong. If you take other people's ideas and the creative expressions that accompany them (music, artwork, symbols, etc...), without their knowledge or approval, and you sell them for your own financial gain, personal satisfaction, or whatever purposes, you are taking power away from that person. You are taking away their right to represent themselves, as well as ,their right not to. Worst of all, you are commodifying and devaluing their ideas. In the power of these ideas, remember, lies the strength of punk. Therefore, by bootlegging punk bands, you are essentially destroying punk and everything it represents. People who distribute these bootlegs are assisting with this downfall.

Is this making sense to anybody? Something I held as sacred has been violated. If you understand what I am saying—how each of us are connected by our ideas—you'll realize that something of yours has been violated too.

PT 2: Hi, this is Jo from Mind Matter. Noah has pretty much expressed how I feel about bootlegging punk (what is up with that?) but I wanted to write from the label perspective and let people know how much this has upset me. I can understand, to an extent, bootlegging hard to find, long-out-of-print foreign releases and making them available to the small legions of rabid fans who can't live without owning every obscure Japanese hardcore release but even then I think the band, at least, should be contacted beforehand and maybe even offered some money. In Christ On Parade's case most of the members are still involved in the punk scene and it was possible to contact them for permission. It really bothers me that someone who is part of the 'scene' took material from other people in the 'scene' and made a profit, however small, by doing this. We, me and Greg Foot, originally released these records ("A Mind Is A Terrible Thing" and "Isn't Life A Dream") because we loved the band and strongly believed in the message of the songs. It was not about the money- we felt that they should be heard. These records and this band were, on many different levels, a huge part of all our lives back in 1987. We were all actively involved in New Method, Own's Pizza, the A State of Mind collective... You could call C.O.P. the "house" band for that era and they were very special to me. It was a labor of love back then for all involved and it will be a celebration of sorts to re-release this material in early '98-NB. We had planned this 10-year anniversary re-issue prior to finding out about the bootleg.

I urge all C.O.P. fans to boycott the Sounds of Collection bootleg CD and wait for the re-issue which will encompass both the Mind Matter releases as well as some un-released stuff, plus lyric sheets, photos, the original artwork and anything else we feel like throwing in. It'll be a nice package and well worth the wait. We are doing this because the material has never been released on CD, because I feel that the group's message is still legitimate, because they were an awesome band and a big part of the East Bay scene and the formative years of Gilman street, and because fans of the band deserve the best representation of the band possible, not some half-assed, poorly transferred, crappy-sounding, strictly-in-it-for-the-money bootleg put out by a label that obviously doesn't care.

Dear Noah and Jo,

While I like and respect you both for your work over the years, I do feel the need to point out a few things in light of your anger.

My point is this: most bootlegs do a service for those people who want to get older records that are impossible to find or are too pricey. When bands have been gone for a long period of time, I think it's good that somebody gets that stuff out there. While some bootleggers are in it strictly for the money, the majority do it because they are fans, and despite the high prices one might end up paying in a store for such a record, the bootlegger usually isn't the one jacking up the price. Generally, the middlemen do that.

I don't like the idea of people booting current bands, but if they've dissolved for quite a while and the labels aren't attempting to keep the stuff available, then so be it. It would be great if the booters anonymously tried to locate former members (often impossible to do) and share the profit, but usually there's not that much profit being made.

I'd also like to mention that an argument could be made that doing bootlegs is a very punk thing to do indeed. And Noah, I know you've bought boots before, so it seems weird that you're so angry, though I understand the personal feeling of misuse and misappropriation. I also find it weird that neither of you took this opportunity to mention that Pushead will be reissuing the C.O.P. stuff his label originally put out, and it's my understanding that's he's doing this with the permission of just one former member, Barry. Is this not a bootleg by your standards, too? Why the silence?

In any case, I too would urge people to hold off buying the boot and wait for your legitimate release, now that it is indeed coming out. Tim

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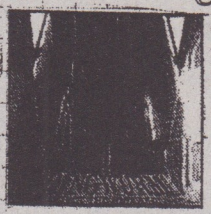

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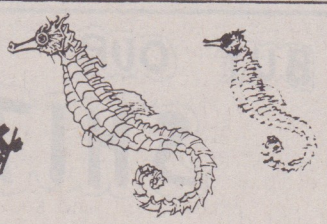

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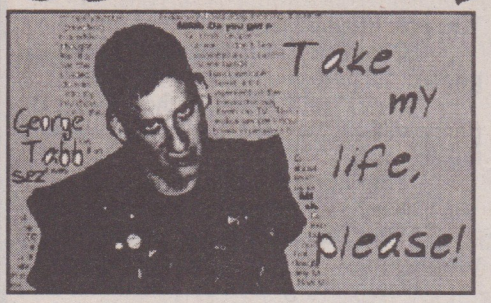
caps matter, so get 'em right!



"Yeah," I say to the crowd in front of the stage at the prison in Clearfield, Pennsylvania, "It's great to be here at The Rock!"

I look around. We are in a huge cell block, and on the floor in front of us is an outline of a man. It turns out that this guy had hung himself some years ago, and when they cut him down, that's where he landed. Above us are metal walks, and more prison cells. At the back of the cell block is a small hole in the wall that reads "food". There's a security guard at the door.

"We're Furious George," I say into the mic to the eager faces, "and a funny thing happened to us on the way to the prison!".

Silence.

"Anyway, this one's called 'Jail House Rock!"

But let me back up a bit.

"What do ya feel like eating?" Evan, my bass player with the bright green hair asked me as we drove in our roadie Adam's van. The van was bright yellow, and could easily pass for the Furious Mobile.

"I dunno," I said, laying in my usual spot, the futon in the back, next to the equipment. I was freezing and cranky. We had played Erie the night before, and had spent the whole night not getting anything. Especially sleep.

"Well, continues Evan, "The next exit has a Burger King and a Subway. I'm for the Burger King. Adam here wants Subway. He's a vegetarian. What about you?"

I sit up and look at the two in front of the van.

"Where's Michael? Where the hell is our drummer?"

"George, you moron," says Evan, "He's riding with Dick Army, don't you remember?"

The truth was I didn't remember. Much of anything. I had become dumb from touring. And from dying my hair blond.

"Oh yeah," I said, trying to act as if I knew, "Well I'd like Subway. I don't think I can handle anymore grease. I'm tired of having the 'rhea."

"But George," started Evan.

"You heard him," said our roadie, Adam, "he said Subway, it's two against one. Too bad!"

I laid back down on the futon, and snoozed a few minutes until the van parked. I also shivered a lot. It was fucking freezing.

"What will ya have?" asked the lady behind the counter at Subway.

I looked at all the meat wrapped in white paper, the lettuce, tomato, onions and shit in the little clear canisters, and the bags of chips.

"Um, ask him first," I said, pointing to Adam.

Adam ordered a veggie sub as I looked around the Subway/gas station/convenience store. Guys with rebel flag hats were shopping, and filling their pick-ups. I sort of wondered why they'd place a Subway in a truck stop.

"Your turn," said another girl behind the Subway counter.

I ordered a Subway Trio. Ham, Turkey, roast beef. It was cheap. I also picked up a bag of Baked Lays and a bottle of Diet Pepsi. Road nectar of the Gods.

"Will that be all?" asked the lady behind the counter.

"Um, yeah," I answered.

"No gas?" she asked.

I told her that we were full of that, thank you.

"Would you like to make a donation for the Make-A-Wish-Foundation? We are trying to raise money for a dying child's last wish!"

I felt around my pocket in my ladies stretch jeans. I could barely afford the sub.

"Sorry," I said, "She'll have to go to Disney World on someone else's dime."

The woman gave me a scowl, and then over charged me for my food.

I made my way out of the restaurant/gas station/convenience store to the bright yellow van. Parked in the lot behind the place. I didn't have the keys, so I figured I'd stand around, and wait for Evan and Adam. Who did have them.

"Excuse me," said some tall middle-aged guy as I stood in front of the passenger door, sipping my Diet Pepsi.

"Yes?" I said to him, with a smile on my face, and a gun in my head. Strangers talking to me when I don't get enough sleep is almost as bad as people throwing fish at me.

"What's your name?" said the guy.

"Um, George," I said, looking at him. He was wearing a warm jacket, jeans, boots, and looked sort of friendly.

"Hi George," he said, "My name is Bob, how are you today?"

"Fine," I told him. I hate friendly people at truck stops. Never know when they are gonna kill you.

"Do you mind if I ask you some questions?" he asked.

I don't know why, but I said I didn't mind. I guess I was just bored while waiting for Evan and Adam to get their stuff. Punk Rock.

"Well George," said Bob, "where are you from?"

"New York City, dude" I said to him. I had spent too much time in California with them F.Y.P. boys.

"Where-abouts? The city? State?"

"I live in the city," I told Bob.

"What's your address?" asked Bob.

"Well, Bob," I said to the friendly looking guy with the warm jacket, while I myself was freezing in a sweat jacket, "I feel uncomfortable giving you that information."

"Well you can walk away anytime you want. I just want to ask you some simple questions."

"Bob," I said, "are you with The Make-A-Wish-Foundation? Because if you are, I already told them inside that I'm out of dough."

Bob shook his head no.

"Then are you with some Jesus Bible freaks or something? I'm a Jew. You people scare me. What if you're right and I am going to hell? I haven't packed."

Again Bob shook his head no.

"Well?" I asked Bob.

Bob then reached into his pocket and pulled out a wallet. He flipped it open and showed me a silver and blue badge. It said "Pennsylvania D.E.A." on it.

"Shit," I mumbled.

"You can walk away anytime," Bob reminded me, "but I do want to ask you some questions."

"What happens if I walk away?" I asked Bob, The Drug Enforcement Agency Guy who was out to make my life miserable.

"I can't tell you that," said Bob.

"Wonderful," was my reply.

"What ya got in the van," asked Bob.

"Musical equipment, t-shirts, records, and that sort of shit," I told Bob.

"You are a touring band?" he asked.

"Furious George," I told him.

"Curious George," he said, "great name".

Suddenly he was joined by another friend. He showed me his D.E.A. badge. It was purty.

"So George, what's your social security number?"

I told Bob what it was. I don't know why. Probably because ever since I'd seen that D.E.A. badge, I felt like I was going to have the 'rhea. My stomach was beginning to rumble.

"Are you carrying drugs in the van?" asked Bob.

"No," was my reply, "We don't do drugs. Just say No!"

Suddenly Evan with his green hair, and Adam come walking up.

"Hey guys," I said.

"We don't have any money for The Make-A-Wish-Foundation," said Evan to the guys, even before they spoke.

"Evan," I said, these gentlemen are from the D.E.A.

"Yeah right, said Evan, as he opened his sub and took a bite.

The guys showed Evan and Adam their badges. Their faces went white.

"Do you guys mind if we ask you some questions?" said Bob to my bass player and roadie.

I just shrugged my shoulders, and they

both told Bob that they lived in New York, and gave him their Driver's License numbers.

"Bob," I said, really cold, and getting tired of all this, "what do you want? I'm not meaning to be pushy, but we have a gig to get to, and we're tired."

"Well George," said Bob, "we are just out here, talking to normal folks like yourselves."

I look at Evan with his green hair, and Adam with his tongue and face piercings. Uh-huh.

"And," continued Bob, "we are trying to stop the flow of drugs through our state. We'd like to know if we can have a dog just run around the outside of your van and see if he smells anything."

I looked at Adam and Evan. None of us did drugs.

"What if we say no?" I asked Bob.

He kind of scowled and told me that that was our choice. But he wouldn't tell us what would happen if we said no.

I asked Adam and Evan if it was okay that a dog run around the van.

They both thought it would be okay, and besides, we knew we didn't have a choice.

Suddenly Bob whistles loudly, and a cop car that says "K-9 Unit" pulls up out of fucking no-where. Out of it comes an older, mean cop, in a D.E.A. jacket, and his German Shepherd, the drug sniffer.

"This here is my dog," said the older, meaner, cop, "he's really mean, so stay away from him so he doesn't bite you. If I want him to, he'll attack, and keep biting you until I tell him to stop."

I look at the cop. Fucking lunatic. Has to be, with a partner who pisses on three legs.

"Okay," Bob says, "go ahead".

The mean cop with the D.E.A. jacket and the dog start to circle our van. We are not really worried. None of us do drugs. We kinda hoped no one who was in the damn thing left anything.

"What if you find something?" I ask Bob.

"If it is like a roach or something, most likely we'll just confiscate it. If it's more, than, well, Pennsylvania has very good drug laws on the side of the defendant."

I hoped like hell no one had drugs in the van. I did warn everyone never to carry anything.

The dog ran around the van, sniffing, and found nothing.

"I told you so," I said to Bob, "we don't do drugs."

"Not so fast," said the mean cop, "we're not done. Maybe the dog's nose is just not ready. I know about you type of people."

We just looked at him in his D.E.A. jacket. Putz. I halfway expected a camera crew to come out of hiding and tell us we were on "Cops". This was so stupid.

The mean cop then gave the dog a rag. The dog bit it and started barking. Then tried to tear up the rag.

"Go find the drugs," said the mean old cop.

The dog ran around our van again, then started to hop up and down on the passenger side door. Then it started scratching and barking.

"I knew they had drugs," said the old mean cop.

Evan, Adam, and I just looked at the D.E.A. guys and the dog in shock.

"Now what?" I asked.

"Well," said Bob, very calmly, "We'd like permission to search your van. The dog smells drugs, so we believe you are carrying something. Of course you can say 'no'."

"What if we say 'no'?" I asked.

"I can't tell you that," said Bob.

The dog continued to bark and scratch up the van. Adam started to bitch about the paint job.

"Well," asked Bob.

"It's Adam's van," I said to Bob, ask him."

"Well," said Adam, "I'm kind of uncomfortable with this."

"You can always walk away," said Bob.

"Let us search," said the mean cop, "we know there are drugs. The dog is never wrong!"

"Are we under arrest?" I asked Bob.

"No," he said.

"Do you mind if I call a lawyer?" I said. I didn't know what lawyer I was gonna call, but they always ask for one on 'Law & Order'.

"You are not under arrest, but you can, if you want, as long as you do it right here."

I looked at Bob. He had an eat-shit grin on his face. There was no phone around. That's when I pulled out my cellular. Punk rock.

"I'll call my dad," said Adam, "he's a lawyer in a big wig firm!"

I handed the phone to Adam, smiling at Bob, the other D.E.A. guy, and the mean cop. I didn't smile at the dog. He'd bite my mouth off.

Adam dialed the phone and got his dad on the line. He explained to him our situation. They talked for quite a while. At two dollars a minute.

"All we are gonna do is search the van and then let you go on your way," said Bob.

"Well Bob," I said, "I don't feel comfortable with that until I hear it is okay from Adam's dad, the lawyer."

Bob made a mean face.

"Yeah Dad," said Adam, "first it circled the van and nothing happened. Then they gave it a rag, and it went nuts!"

"That's not the way it happened," yelled the dog's partner, "if you are gonna tell the story, tell it right!"

"Excuse me," I said, "that conversation is private. Between a lawyer and his client."

"Well he should tell the story right!" yelled the cop.

Adam continued talking to his Dad, and the cops and dog got more and more antsy.

"Look," said Bob, "We'll just unload the van, let the dog sniff everything, and then send you on your way!"

"If we do let you unload the van, you are reloading it. That equipment is fucking heavy. You ever lifted a Marshall?"

"Okay Dad," said Adam into the cellular phone, "I'll give you to one of the cops."

"Here," said Adam, as he handed the phone to Bob, "My dad, the lawyer, wants to talk to you!"

"Your lawyer?" asked Bob.

"Yes," said Adam, "and my Dad!"

"Your Dad is a lawyer?" asked Bob. He was playing some sort of bullshit game.

Finally Bob gets on the phone and talks to Adam's dad for like fifteen minutes. At two dollars a minute.

I eat my sub. I'm hungry.

Evan is able to get his coat out of the van after the jacket is searched. He's cold.

Adam just stands around. Depressed.

Finally Bob gives Adam back his dad. Adam talks for a few seconds, then says, "Okay, I'll call you back," and hangs up.

"What's up?" I ask Adam.

"They got us screwed. We gotta let them search the van."

I look at Bob. He smiles. I look at the other cop. He smiles. I look at the dog's partner. He looks like he's about to come.

"Go ahead," I say, "but you are not going to find anything. We are a straight edge band. Like Minor Threat. Or Uniform Choice. Just say no!"

"Straight Edge?" asks Bob, "is that like with razors and mirrors?"

I tell Bob nevermind, and to search the van.

Adam unlocks the thing, and Bob pulls out our suitcases. The dogs sniffs those first. Nothing.

"Now we are gonna let the dog into the van to sniff around. We believe there is something in the front, so we won't search the back," explains Bob.

"If he pisses or shits in there, you are cleaning it up," I say. I hate animals in the van. They smell it up. Then I have to take more showers.

"Stand back," says the mean cop, "you are about to see what this dog can do!"

I watch what the dog can do. He runs into the van and eats my bag of potato chips, that's what he does.

"Dude," I yell, "that dog just ate my chips!"

"We'll buy you another bag," says Bob, snidely.

The dog barks like crazy, then starts to scratch at the ashtray.

"He smells drugs!" yells the mean cop.

"He smells ashes," I say.

The cops take apart the ashtray of the van and look at and in it.

"Nothing," says the mean cop. "But there must have been something. The dog is never wrong.".

"Well he's wrong now," I said, "like I told you, we don't have drugs. And you just wasted over an hour of our time. We have a gig to get to. In Clearfield. We are playing an old prison. Now a club. For the kids."

"Sorry," says Bob. But he's not.

"And your fucking dog ate my chips," I bitch, "I paid for those things, and your four legged friend chowed down on them. You should feed him more."

The old mean cop gets red in the face. "I know there were drugs in the van," he yells.

"We'll buy you some more chips," says Bob. He probably doesn't want to be sued.

"Skip it," I say, "we are late for the prison gig."

"Okay," says Bob.

"Hey Bob," I say, "what if we had just 'walked away'?" "We would have confiscated your van, and then arrested you.

"Oh," was my reply.

"Well, bye Bob," I said to him as we reloaded into the van and prepared to leave.

"Wait," said Bob, "you can't leave until you give us some stickers. We want stickers."

"But they're buried in the back," I begin.

"Let's just go," says the dog's partner. The dog barks in agreement.

"No," says Bob, "We want stickers! Of your band! What are you called again?"

I look at a box near the side door of the van. It's full of stickers. From The Go-Go Rays. From Erie. Who gave them to us the night before.

"We're the Go-Go Rays," I say to Bob, and then hand him a shitload of stickers.

"The Go-Go Rays," he says, "Cool! I'll put them on my car."

"Whatever, Bob," I say.

"Well," says Bob, "It was nice meeting you guys, have a safe trip, and a good gig! In Prison!"

And with that they left in the Dog's Partner's car.

As we make our way toward the next gig Evan clears his throat, then speaks.

"Next time, It's Burger King."

Take My Life, Please.

Endnotes:

1. E mail me at furygeo@aol.com. Evan at parkluck@aol.com, and Michael at larryfishkorn@juno.com. Or you can mail us at P.O. Box 2044, Canal Street Station, NY, NY, 10013. Yay!

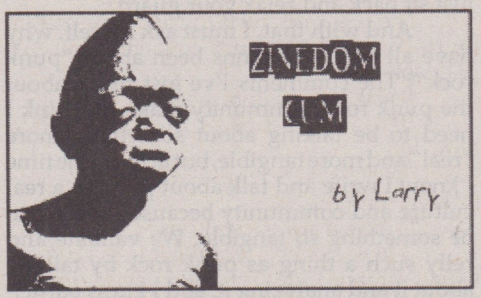
2. Got lots of great records this month, and they include bands such as Toilet Boys, John Cougar Concentration Camp (who rock my world), The Upper Crust (Monty Python meets AC/DC), No Fraud (from the sunshine state), The Dead End Kids, Chick Army, Los Gusanos (C-Jay Ramone's Band), Beatnick Termites, The New FYP Album (which is so good it hurts!), Teen Idols (Ben Weasel Approved!), The Blisters, The Dinks (from Canada), Explosive Kate, and so much more! Wow! Whatta month!

3. I got a demo from New York's punkest, The Action Swingers. These guys/girls have been around quite a while, and their new tape is awesome. I hear they are recording a single now. The song "Excuse Me For Living" is so good I'm jealous. Fuckers. Punk Rock.

4. Been touring a lot lately. Thanks to everyone who has helped us out, and thanks Cleveland. What a show. We got to play with Boris The Sprinkler, where Norb dressed as Wolverine. In yellow tights. Girls, he has a huge bulge. I'm not kidding. F.Y.P also rocked that night, and it was amazing to see Todd puke through his nose! Yeah Baby! And The Beatnick Termites! Those guys are the coolest! Nicest guys I've met in the midwest! Support them, they rule!

5. Thanks again to Rebecca and Rob, and Mike in Erie, from the Go Go Rays for a great night of fun and fury. When we did "Sonic Reducer", we stripped naked. Best line of the night came from Matt Army. "Hey", he says, pointing to our nude bass player now turned lead singer, "It's an American Werewolf in Erie!"

6. Punk Rock!



With the big noise in mainstream publications about "fanzine revolution" a few years ago, I'm surprised the book deals didn't come sooner. In the past year and a half, Jim Goad (**ANSWER ME!**), Seth Friedman (**Factsheet5**), Chip Rowe (**Chip's Closet Cleaner**), Lisa Carver (**Rollerderby**), Darby Romeo (**Ben is Dead**) and Jeff Kelly (**Temp Slave**) have had books published as a direct result of publishing fanzines. I was hoping Aaron Cometbus would end up publishing a book before the millennium (he did have a story excerpted for a photo book called *Unheard Music*). I'm also wondering if Mike Stax (**Ugly Things**) will someday put together a book on the Misfits. He's done enough interviews and in-depth stories on the band, so it would only come naturally. I'm sure Chris from Slug and Lettuce could publish an encyclopedia set of books from her photographs alone.

There have also been the books on how to zines by Mike Gunderloy (**Factsheet 5** creator) and Bill Brent (**Black Sheets**). Then came the books about fanzines by V. Vale from V/Search.

I'm hoping as people's zines begin grow that more people will take the DIY initiative and put together their own books. After collecting zines for over 10 years, I get excited at the idea of compiling a "best of" from my favorite zines. It's discouraging to think about all the great information and stories being lost to time simply because the information appeared in a photocopied zine as opposed from an academic source.

There's enough information out there to publish zines, maybe the same resources will begin to pop up for DIY book publishing. I have no idea how to set up perfect binding (which is flat, book style spine, versus the folded and stapled spine that nearly every zine uses), printing resources, and most importantly, distribution. Incommunicado Press is a San Diego book publisher that has printed books by Nicole Panter, Jimmy Jazz and Bill Brent, along with music resource guides such as *Releasing an Independent Record* and *Book Your Own Tour* (neither books apply much to the punk scene since most punk resources have been well-documented or can easily found through the usual punk channels.) Many Incommunicado Press books have been reviewed in MRR the past year.. Gary Hustwit, the owner of Incommunicado Press, told me a book distribution is well-organized. This leads me to believe that you don't have the resources to establish a publishing company or the ability to smooth talk a distributor into picking up your book, you're gonna be shit out of luck on the distribution side of things. I have the feeling book distribution is just as tough as zine distribution. Again, as more people become involved, DIY book publishing can create an alternate to playing the big business game, much as the zine world has done.

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I know I've plugged this zine one time before, but one of my new favorite punk zines is **Motion Sickness**. It's got all the punk ranting you need, without the pretension. As a matter of fact, there's quite a bit of humility in it. Phil admits that he doesn't know much about politics, but he gives his personal opinions from a working class bent coupled with his life experiences. At the same time the guy seems to like nothing more than to enjoy his favorite bands while getting drunk. One of those bands includes the almighty Venom, which is maybe part of the reason why I dig his zine (that and he hates third wave ska.) Issue #5 has interviews with the Lunachicks, Quincy Punx, Gaza Strippers and Jen Angel. Send $2 to PO Box 24277, St. Louis, MO 63130

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I can always be reached at PO Box 15237, San Diego, CA 92175 or email at <harmon1@mail.sdsu.edu>. Feel free to write with any zine questions. I'm always looking for stories on Satanism, the occult, Christians gone bad, etc. that appear in mainstream newspapers and magazines. Please include the name of the publication and the date it appeared in.

Many thoughts on Punk Rock

Last week I went to Los Angeles for Thanksgiving - my first time ever in Southern California. I have to say I had a really good time. LA is one of those places I've never

really envisioned myself. I mean, I've seen it on TV, but I've never really seen myself standing in front of the Chinese theater where all of the hand prints and stars are in the sidewalk, or driving down Rodeo Drive. I guess I never really thought it existed, that it was a creation of TV and existed only in movies and sit coms. So, anyway, I went to visit Erin Cullen and Matt Average, ex-MRR shitworkers, to eat vegan turkey and to have a little bit of a vacation. I really enjoyed being a tourist, but I did find one thing very disappointing. First, you have to understand that when I was in high school, I went to New York City with my mom and saw the Statue of Liberty for the first time. OK, if you've never seen the Statue of Liberty in person, your image of it comes from movies like Ghostbusters II where the statue comes to life and walks down the streets of the city, dwarfing all of the skyscrapers. And then you see it in real life (we saw it from the 50th floor of the World Trade Center) and it's fucking tiny! It's on some little island and it looks like it's 3 stories high! So, needless to say, I had built this great American icon up in my head to be something it wasn't, and my trip to LA killed my image of another American landmark, the famed "Hollywood" sign. If you've never seen it, I hate to spoil the surprise but I have to tell you that the sign is pretty, well, small.

On the drive back I had a pretty interesting conversation with this guy Christopher - who isn't native to California either. We talked about how we see the scene in California as being different than pretty much every where else either of us have ever lived. One of the big problems (which he brought up but I heartily agree) is that the scene here is so insular. In some ways, that's good, especially if you're new in town. You can go to punk shows and live in a punk house and work at a job with other punks and go to punk stores. You don't have to interact with the rest of the world if you don't want to.

What's good about this is that it's reassuring and validating. It's encouraging to see punk and punks in other ways than besides in bands. It's good to see some utopian (in a sense) ideals being carried out.

But it's not good because there's more to the world than punks, and unfortunately the punks are a great minority. It's easy to fall into a trap, or a cycle or a rut, where all you see and all you think about is punk rock and your own little world. But you learn from interacting with others outside of your culture. Just like, if you're white, you learn from interacting with others not like yourself. Like you learn perspective. How much do radical politics matter to the average person? Or, how can you make radical politics matter to the average person?

The other thing about punk being insular is that I have always liked that punk is about thinking for yourself and being able to back up and defend all of your values and everything you stand for. About not getting what is in your head from your parents or from text books, but from figuring it out on your own, and reevaluating everything that is handed to you on a plate and through television and the culture you see around you every day. Being challenged on every aspect of what you are, every day.

So what? Living in San Francisco you don't have to do that. You can have a job where you have tattoos and piercing and where you have fucked up hair and listen to loud music. No one will look at you twice. And you interact in a punk community were every body knows and mouths the words to the same general generic political line and no one really thinks about it. That means you can just sit back and relax your guard.

And with that, I must ask myself, why have all of my columns been about "punk rock"? The comments I've just made about the punk rock community make me think I need to be talking about something more "real" and more tangible, but at the same time I know I write and talk about punk as a real culture and community because I want it to be something so tangible. We validate and reify such a thing as punk rock by talking about it and analyzing it, and I guess participating in it, the way we do mainstream culture.

These things mean that we need to come up with both a way to make punk important and viable, but also to make it a part of our lives, not to let it consume us.

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The other punk rock related thing I wanted to mention was *scenesters*. I've been thinking about what makes a punk rock kid famous, and what makes them different from someone who isn't a scenester, and why people always want to talk to or about scenesters. And basically I came down to the idea that the reason I talk to "scenesters" is that to be a scenester, this person has done something to give me access to their ideas. Whether they have put out a zine or written a song, I now have some basis on which to start a conversation with them and a point from which to start communicating with them. I think that's a very simple difference and it also makes no distinction between who has better or more valuable ideas, or who is a better or more valuable part of the scene. I've always maintained that producers and consumers, audience and performer are equally as vital to the livelihood of punk rock. And the good thing about this is that it is easy to make your ideas known, and to make them accessible, and it's up to you the scale which you want to do that. (That's one good and valuable difference between punk rock and the mainstream world - you can be heard if you want to).

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The new issue of *Heart AttaCk* is all about rape, accusations, and second hand information. What I got out of Kent's column/introduction, and I entirely agree, is what are you going to do about it? Not, what are you going to do about something that happened between people you do not or never will know, but what are you going to do about rape in your own scene? in your family? among your friends? The issue is not what MRR or HaC does to investigate allegations of any sort against a member of the nationwide punk rock community, it is about what you do when allegations are made against someone you know or interact with. It is each of our responsibility to confront members of our community when they do something fucked up, and it needs to be done in a real and immediate way, by the people whom it most directly affects. It is not MRR's or HaC's responsibility to police the nation. These are real people's lives we are talking about here and the dramas shouldn't be played out across the pages of a national magazine by people who don't really know all the facts or the repercussions, and who won't feel any consequences themselves.

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On the same general topic, a month or two ago we printed a rumor about the band Hot Water Music in Anne R. Key's gossip column, which made a very serious accusation against them, in a somewhat joking matter. It involved one of the members beating up on his girlfriend. Apparently, while on tour, someone came up to them and asked them if this was true, and they've been getting some flak since. Now, not only would I never believe anything I read in the gossip column (which has about as much veracity as anything printed in an April issue), I have talked to them about this and sincerely believe it to be only a rumor. However, these kinds of "rumors" or accusations can be so damaging, and I wanted to give them a chance to defend themselves. You can write them at 116 NW 13th St #141, Gainesville, FL 32601 if you want their side of the story on how and why this rumor began. As a general rule, before you believe something so serious about a person or a band, make sure you check with the source, and remember innocent until proven guilty.

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I saw a very good spoken word artist, named Mark Bruback, when I went to see the Stratford Mercenaries in December. I have to say he was pretty much the highlight of both of the shows I attended. Quick, to the point, and very passionate, his political rants were concise and hit hard. My favorite of his poems starts "I hate my job, but I still go every day, I hate the cops but I still do what they say." It's about hypocrites and about realizing the contradictions in our lives. I thought it was an awesome confrontation to all of the political type punks who talk the talk but don't really apply what they're saying to their everyday lives. Of course there are many contradictions about living within our "system" and our society, but these are things which need to be criticized and justified.

The poems aren't quite the same without Mark's delivery, but you can write him for one of his books/zines at: Mark Bruback, 2508 5th Ave #158, Seattle WA 98121.

COLUMNS ED

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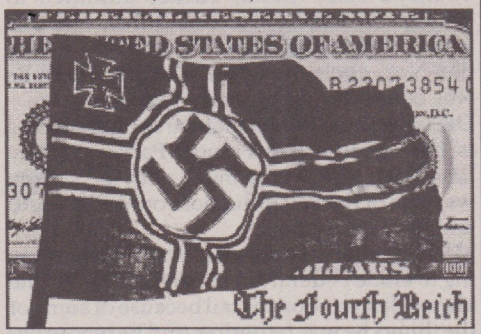
And one last note. Earlier this month one of our hard disks crashed and took my email program with it. I always learn things the hard way, and now I know that I should back up my email program every time I use it. The bad news is that the crash took all of my unanswered messages, my saved messages, and my address book, so I am starting from scratch. So, if you wrote me and I haven't written back, PLEASE write me again, particularly if you live in the Bay Area and you wrote me about the Braid show at Punks With Presses. My address is jenangel@mindspring.com - thanks.

Alright folks, what the hell is all this shit going on in the punk scene dealing with date rape and assholes taking advantage and all this other crap? We're really supposed to be above this weak ass bullshit. Is this a result of the jock in punk explosion of '95? Give me a break. Yeah, I know, there's always been some of this stuff happening, but I don't know why. Guys- control your fucking dicks. It's that simple. Be cool. It's not that hard. It doesn't take a genius to know if someone doesn't want to do something. And as for you girls- fucking think! Try not to get in a vulnerable position. Get to know someone pretty well before you trust them And for fucks sake, *always* remember this simple rule: Actions speak louder than words. Never listen to people's words, watch them. See how they act. A manipulative person can do something fucked up, and use words to explain it away. And one last thing (this will probably piss a lot of people off): the way you dress will help determine the way people treat you. That's a simple fact. If I have a purple mohawk and bondage gear, and leave my house, I'm going to get fucked with, possibly beaten up and/or arrested. It's not right. It's not fair. But it's the truth. If you wear revealing/sensual clothes, and go out, you're going to have a bunch of assholes thinking you're a "slut" and looking at you, hitting on you, and possibly doing a lot worse. It's not right. It's not fair. But it's the truth, and you should expect it. I don't condone it and I definitely don't think you are "asking for it" if anything happens (anymore than I'm "asking for it" when I get beat up by 5 rednecks for dressing punk), but I do expect it. Carry some mace. Do something, man. Also, I know that it's not just girls who get raped, and not just guys who do the raping, but that's what everyone's been riled up about lately, so I thought I'd comment. Oh, yeah, and if something does happen- FUCKING TELL SOMEONE!!! There's got to be someone you can trust. Shit, if you need to talk about it, write me- I'll listen. Alright, I'll step down off my soapbox, now, and do some demo reviews.

LUNGBUTTER play bass heavy punk of all speeds. At times they make me think of really old MELVINS or KILLDOZER. 9 songs, decent production. 735 Adobe Rd. N./ Petaluma, CA 94954. MORTE PAURA, now this is the shit! Blazing, intense, old style Italian thrash, like the WRETCHED and DECLINO (my fav's), but a little more intense. My only complaint is that there's not enough songs! 3 songs, good production. Virebergsv. 10/ 169 31 Solna/ Sweden. BEAT TO DEATH play some kind of intense industrial terror thrash, featuring members of great, older crusty bands like GLYCINE MAX, A//SOLUTION, FINAL CONFLICT, and DISSENSION. Vicious, crusty vocals, thick guitar, drum machine, samples. Pretty cool. 4 songs, good production. P.O. Box 5306/ Fullerton, CA 92838. THE VATICANTS are another of those cool mid-'80s thrash Mystic Super Seven sounding bands. Gotta love it! 3317 Belden Dr./ Minneapolis, MN 55418. THINGS I HATE play bassy, kinda quirky punk, with alternating male/female vocals. Pretty interesting. The male sounds just like Ray Cappo at times. 4 songs, decent production. P.O. Box 1113/ Portland, OR 97207. TENCOUNT play good, solid punk. That's all there is to it. Everyone who likes punk should check out these guys. Different songs made me think of different bands- BLACK FLAG, FANG, SOCIAL DISTORTION, etc, but they blend it all into their own sound. What a surprise- they're from Canada. Canada just seems to have the best underground bands. 5 songs, good production. 313 20th St. East/ Prince Albert, SK/ 56V IK9/ Canada. I CAN'T REMEMBER do some great, funny, snotty hardcore, catchy and fast, as it should be. 7 songs, good production. 1020 Queen St. W. Main/ Toronto, ON/ M6J IH6/ Canada. I was happy to see that SUBMISSION HOLD are back with another kick ass demo. I'm telling you, some cool, underground record label needs to pick these guys up. Very intense, interesting, and original punk, with great musicianship and lots of other influences thrown into the mix. And we can't forget the awesome female vocals. These guys rule. 10 songs, good production. P.O. Box 21533/ 1850 Commercial Dr./ Vancouver, BC/ VSN 4A0/ Canada. THE HIGHWAY STRIPPERS play decent punk rock-n-roll, not a lot stands out, but pretty good stuff all the same. 4 songs, good production. 222 Howell St. #2/ Providence, RI 02906. EX DEAD TEENAGER are another really good punk band. Solid tunes with a decent dose of originality- they kind of make me think of the old Houston band REALLY RED, but just a little thrashier. 11 songs, good production. 1682 Frances St./ Vancouver, BC/ VSL 1Z4/ Canada. THE UNHOLY THREE play vicious, violent thrash with a razor-edged distortion and hardcore vocals. Excellent! 4 songs, good production. P.O. Box 8349/ Akron, OH 44320-0349. MCBAINE play artsy, noisy punk with lots of twanging and distortion, and the emphasis on 'artsy'. They do get vicious at times, and overall, it's fairly interesting. 4 songs, decent production. 308 W. 20th St./ New York, NY 10011. We end this month with THE HISSYFITS. Very poppy punk with cool themes and female vocals. They're just a bit too cutesy for my tastes, but somehow I find them appealing anyway. 4 songs, good production. 304 Washington Ave./ Box I-R/ Brooklyn, NY 11205. And that would be it for this month As always, you can reach me at: P.O. Box 2584/ Conroe, TX 77305.



DE: Hello, my name is Dave Emory, and it's my pleasure and privilege to present to you once again Martin A. Lee, the author of the just-released *The Beast Reawakens* about the reemergence of Fascism, published in hardcover by Little Brown Books, copyright 1997. Martin, welcome back to our airwaves.

ML: Thank you, Dave.

DE: Before the break, we were talking about the incorporation of Third Reich spies into the Western intelligence apparatus. We were also discussing how many of those same elements were working, at least ostensibly, in conjunction with the Soviets—they were actually working for a German geopolitical position. We talked about the Odessa Organization, the post-WWII SS underground, we talked about the Reinhard-Gehlen spy outfit, and how the two had a reciprocal relationship. In this context we were discussing an American representative of the Odessa Organization, and also an American operative of the Sieherheitsdienst (SD), the SS intelligence service, a fellow named H. Keith Thompson. He worked directly with an American Fascist named Francis Parker Yockey, and as we were talking about just before the break, both men were pursuing the German-Russian geopolitical angle; they were working with the Soviets, as well as working in a Nazi and anti-Communist capacity. Neither was pro-Communist, yet both were working to a certain extent with the Soviet Union

ML: Yes, this is true. and this takes on a very vivid form in the case of Francis Parker Yockey, whom we were just talking about. Yockey, according to H. Keith Thompson, was actually working with the Czech intelligence services. He started working with them after the Prague show trials in late 1952. Yockey started carrying papers and documents back across the borders from Czechoslovakia to other

countries at the behest of the Czech secret service, which was essentially a tactical core for the Soviet intelligence. Here you have another example of a Nazi working directly with Eastern European intelligence agencies, even though he was an ardent anti-Communist. He did so, again, because he felt the geopolitical imperative of a German-Russian alliance was so overwhelming that he just sort-of had to overlook and overcome the fact that there was this ideological problem, i.e. Communism, in the Soviet Union. So according to H. Keith Thompson, who was Parker Yockey's close friend, Yockey admitted to Thompson that he was doing this, and this was all well and good for Thompson and his neo-Nazi circle in New York City where he was based during the early fifties.

DE: One of the things that we should discuss is how people like Francis Parker Yockey have left a legacy very much with us. Yockey was one of the key influences on Willis Carto and the Liberty Lobby.

ML: Yes, what happened is Yockey was seeking to elude Federal agents in the U.S. who he always felt were on his tail because of some of the things he was fathering, and he was probably correct in this; they were searching for Yockey, at least that's very clear from over a thousand pages of once-classified FBI documents that chronicled Yockey's movements and so forth. They were on his trail, there's no question they were seeking to find him. Well, Yockey made a sort of stupid error, with getting discovered and arrested in Oakland, CA in 1960, and he was put in jail for eleven days in the San Francisco County Jail, and then he committed suicide in prison, Somehow he was given a cyanide tablet or something that he munched on, and he died. Well, the last person from the outside to see Yockey in prison, besides his lawyer, was a rather obscure figure at the time named Willis Carto, who today is behind the Liberty Lobby, which is a very well-developed anti-Semitic organization. Some people might describe it as a neo-Nazi group, but I think, from looking at its newspaper *The Spotlight*, you could definitely say it dfinitely has sympathies for what you could correctly call Nazi and Fascist movements. I think Carto's politics are aptly summed up by some letters he had written to one of his associates that were discovered by someone who was working for the Liberty Lobby, who thought that Carto was basically just a strong, Right-wing conservative, but then he discovered these letters, this Liberty Lobby employee, that indicate clearly Carto's pro-Nazi sympathies. These letters, and I'm paraphrasing, basically are saying that Hitler losing the war was the worst thing, and the blame has to go to the Jews, and these letters were eventually published by Drew Pearson, the noted syndicated columnist, in the late 1960s. So Carto is head of the Liberty Lobby these days, which is very tight with the militia movement in the United States, which has spun-off many different permutations, including the Institute for Historical Review (IHR)— this is another Liberty Lobby project, an organization that claims the Holocaust never happened, and so forth and so on, and the great irony here is that Yockey is embraced by Carto as a patron saint for the Liberty Lobby after he committed suicide in jail. So you could say that the patron saint for the Holocaust denial movement in the United States is a guy who was working for Czech intelligence, a Communist intelligence agency. Of course, Carto won't admit that, that would be very embarrassing for him, but that's the truth.

DE: And we should also note that elements associated with the 'old guard' from the Third Reich have, in a sense, spawned a new generation. We've talked about the Parker Yockey influence on Willis Carto and the Liberty Lobby, and the Liberty Lobby's influence. H. Keith Thompson actually arranged for the aforementioned Otto Ernst Remer to address the IHR.

ML: Yes, the Institute for Historical Review holds these meetings every year, every other year, at least they had been for a while, and they bring speakers, and they get together, and they sort of try to pretend that they're scholars objectively debating questions of historical relevance, particularly of the era in question, WWII and the Holocaust. What they really are is neo-Nazis and Holocaust deniers who are trying to inject their perspective into the public debate as if it was somehow a legitimate historical perspective. And Thompson arranged for none other than Otto Ernst Remer, again, a Soviet-tilting Nazi after the war, Eastern-oriented Nazi, to come and address their group in 1987. And he did—he came and talked about his role during the anti-Hitler coup attempt in July 1944, and he met with people there—it was the only time he had ever come to the United States, and what was amazing is you can tell about the kind of people the United States government has not let into the country, because of the Smith act and so forth, because of Communism, and here's a guy, a Nazi, well-known internationally, Hitler's bodyguard, who had these open pro-Soviet, not pro-Communist but pro-Soviet sentiments in terms of his German-Russian alliance, is articulating very audibly, right until the present day, because Remer's still alive, and yet still, he was allowed into the country somehow. Getting back to your point, though about how the 'old guard' still had to mentor a new generation, well, that's exactly what happened. People like Otto Ernst Remer and Otto Skorzeny played very significant roles in that. Skorzeny himself died in 1975 in Spain, where he had been living after WWII, but he helped to facilitate the growth of certain Nazi groups in Spain, such as CEDADE. An important neo-Nazi organization internationally now, it hosts the commemoration for Franco's death every year in Spain that go on in November, and so it's very active, and this is what Skorzeny helped spawn. On the other side, you look at someone like Remer, who was directly involved in mentoring this latest generation of neo-Nazi leaders who were very instrumental in the wave of neo-Nazi violence that gripped Germany after reunification in 1990. So there's direct continuity between the 'old guard' and the new generation. This is something I try to draw very specifically in the book, and I think one of the really important reasons to do this is not simply for the sake of telling the story as to what happened, but because in this day and age, some of the Fascist leaders who are making a lot of headway with mass-based political parties in Europe, such as Jorg Haider in Austria or Le Pen in France, one of the techniques that they use to advance their objectives is to not claim that Nazis are Fascists, so it's very important for them to go back there in history, and show exactly how in fact they came right out of this Fascist milieu, and while they may claim to be just Right-wing populists these days, it's really a ruse; they're neo-Fascists posing as populists

DE: Perhaps we'll get a chance to talk about some of the connections of M. Le Pen and Heider a little later. Two of the main names in European neo-Fascism that evolved in a sense ideologically from Otto Ernst Remer were two of the acquaintances Michael Kühnen and Abel Althans. Perhaps we'll get a chance to talk about the two of them later as well. Martin, after the Cold War, some of the seeds that I guess could be thought of as having been sown would be failure of denazification in part at least as a result of the see-saw policy that the Third Reich elements were pursuing, which we discussed in the first half of our interview, a lot of those seeds began to sprout anew. After reunification, Germany began to exhibit some disturbing signs of its old self. First of all we'll go back to the border expansion and the Oder-Neisse Line.

ML: Well, we should point out that in 1973 a German Constitution Court ruled that Germany's 1937 borders, which included part of what's now Poland and other countries, are the legitimate, legal borders for Germany, and that ruling stands today, even though chances are Helmut Kohl and the German government have after some dithering and equivocation acknowledged that the Oder-Neisse Line that's been the Oder-Neisse River that separates what is now Poland from what is now the eastern border of Germany. Even though that the German government, at least part of the German government, officially recognizes that as the border, it still stands that institutionally another part of the government still does not recognize this border, and that's really peculiar, it's very odd: you have conflicting tendencies in Germany, and there's a very powerful nationalist element within the ruling Christian Democratic Union that's Chancellor Kohl's party, that continually refer to what was once East Germany, once the GDR, the German Democratic Republic, the former Communists, now, as "Middle Germany".

DE: One of the primary elements in the Ger-

man revanchism and a key influence on Kohl are the Bund Der Vertriebenen who are thought of as a connecting link from the Third Reich past to the expansionist present

ML: Yes, the Bund Der Vertriebenen is the association of expellees that were of German nationality, German ethnicity, that were expelled from neighboring areas of Sudetenland and what was Czechoslovakia, what is now the Czech Republic and parts of Poland and so forth. After WWII, as it was ending, there was a strong reaction against Germans, and innocent people were hurt in this, innocent Germans, but eventually many people were killed, and many people were forced to move from places they had been living, and they moved across the border, mainly into western Germany. As a result, you had strong movements forming that represented about 20% of the population which were expellees after the war in western Germany that were very strongly anti-Communist because they wanted to get back their homes and their territory that was now in Communist-dominated parts of Europe, and they made themselves natural allies of the the Gehlen Organization and the CIA going back to the early days of the Cold War, these Bund Der Vertriebenen units. There are many different expellee organizations, several of them have been founded by former SS members, and these still exist today. They get a lot of money from the German government, even though some of these organizations use that money to print Holocaust-denial literature, really revanchist and dyspeptic kind of extremist rhetoric in their publications, and some of these Bund Der Vertriebenen organizations, actually funded by the German government today, work with neo-Nazi groups in Germany. What's going on here? Well, I've talked to U.S. State Department people about this, and I said, "What's going on, why is so much money being given to these groups? How do you interpret this?", and they keep saying "Well, this is a way that Chancellor Kohl and the legitimate conservatives in Germany can keep these extremist elements in check. Give them some money, let them do their thing, but in the end they'll make the policies that Chancellor Kohl wants to make." That's one interpretation, there are other interpretations that are a little less optimistic than that, because in fact by funding these groups and supporting them, you give them some credibility, and you help foster and support an extremist movement, extremist tendencies in German society, which are just now in the margins, but very much part of the mainstream.

DE: With regard to German foreign policy in the post-Cold War period, you discuss a German role in the break-up of both the Yugoslav Federation and Czechoslovakia.

ML: Yes. Well the Yugoslav Federation, that situation, is fairly well known. It's known even that U.S. government officials were very angry with Germany when they peremptorily recognized Croatia as an independent separate state within what had once been Yugoslavia, and the German government really twisted arms of the members of the European Union, the European Community, to get them to go along with their policy. U.S. officials were very angry about this, and they felt that this resulted in a lot of the problems that ensued in this area. What's less well-known is that the German government's role in destabilizing Czechoslovakia, and supporting the rise of the Slavic separatists and nationalists, in particular the strong-man they made chair, the head of the government for awhile, and this support was channeled through a foundation called the Hans-Seidl Stiftung, which is essentially the foundation run by the Christian Social Union, another political party in Germany, located in Bavaria, and it's essentially the sister party for the Christian Democratic Union. They work hand-in-hand, they're part of the same coalition government; the Christian Social Union is looked upon as being a shade more conservative than the CDU as a whole, but this foundation is explicitly associated with the CSU, the Christian Social Union, that was involved in fostering the rise of the Slavic separatist movement, which eventually culminated in the break-up of Czechoslovakia. I should add one other point: the Hans-Seidl Stiftung also was financing conferences and events in other countries in eastern Europe, including Rumania, where they were, think about hosting events where the Iron Guard is reforming, and these pro-Nazi elements going back to WWII, are coming back now in Rumania, and it's the Hans-Seidl Stiftung Foundation from Germany that's giving them money to have these events, to have museums and exhibits where they're glorifying the head of the Rumanian Nazi party and the Iron Guard, this mystical Fascist group that was a bloodthirsty organization during WWII. Now, what is a German government-connected organization doing supporting this kind of political ideology in this day and age? You've gotta ask yourself some serious questions about that.

DE: We should mention that the Axis nations, in addition to Germany—Japan, and Italy—also involved Rumania under the Fascist Iron Guard, Hungary under the Fascist Iron Cross, Bulgaria under the National Front, and also Slovakia was broken off from Czechoslovakia and became an independent collaborationist government under Father Josef Tiso, and Croatia also became a satellite state of Germany, and was broken off temporarily from Yugoslavia, so when the German geopolitics vis-a-vis what used to be Czechoslovakia and Yugoslavia were seen to a certain extent a recapitulation of the Hitler period.

ML: In a sense, you do. You see the same kind of borders are forming. I think in Croatia, it's probably not too much of an exaggeration to say that if there's one country in the world where you have a Fascist government, it's Croatia today. There's no question that they glorify the Fascist past, and they're resurrecting that kind of sensibility, and it's certainly not a democratic country, even though it had won support from the United States for awhile during the conflict with Serbia, and had heavy military support from the German government, illegally, because the arms shipments which the Germans were providing, which included MIG fighter jets, and so forth, this is something that was a contradiction of the international agreements at the time. So you do see that in Eastern Europe there is that tendency, or that sort of come-back, where you have very serious economic conditions and social conditions, where according to UNICEF reports that the quality of life is far worse than what it was during the Communist period, and I'm not saying that to advocate Communist ideas, just that this is the reality of the whiplash transition from Communism to capitalism has been very difficult for countries in Eastern Europe. While it's not bound to happen that a lot of these countries are likely to form Fascist governments, it is very ripe for a very nasty reaction, should the situation not improve in the future.

DE: And some of the same Ustase Fascist elements have been making a comeback in Croatia under Tutjman, as you note. With regard to a disturbing return to some elements of the past on the part of Germany, and also making a transition to one of the most illuminating of the many illuminating elements of your book, the anti-immigrant policy that was enunciated, perhaps initially by neo-Nazi German elements, and then was taken on wholeheartedly by Helmut Kohl, and utilized very effectively in German politics, highlights to a certain extent a parallel, and perhaps that's the wrong choice of terms, but a coincidence of policy between the German neo-Nazi element, those people like Kühnen and Althans and others, and the policies by the so-called mainstream Helmut Kohl-CDU-CSU, both in regard to anti-immigrant sentiment and policy, and also with regard to German expansionism.

ML: I think there are these parallels and continuities, and it is significant, and this is not to say that the German government is a Nazi government or something like that, or that they're pro-Nazi, it's not true, but the policies of the German government have had an impact that has actually helped facilitate neo-Nazism in that country, even though that might not be the government officials' prime intention, or anything like that. Let's go back a little in time here to the mid/late-'70s when Michael Kühnen was considered sort-of the preeminent post-war Nazi leader, at least for his generation, for the younger generation. Here he is, counseled and mentored by people like Otto Ernst Remer, and he realizes early on coming back anti-immigrant type of politics is something that will resonate favorably among the German people, particularly in West Germany, because you had a lot of guest workers from Turkey and other countries coming over there as part of the economic boom that was going on, and they sort of played this anti-immigrant racist card very

early on, and not that many people were listening to them very early on, but it ended up that after unification, when Chancellor Kohl had promised these amazing changes that would be quickly enacted in East Germany, a blooming, blossoming landscape, a powerful economy, and none of that ended up happening. Instead what happened is that they had to raise taxes, and West Germans were very bitter because they had to foot the bill, a very expensive bill, for reunification, and all that sort-of policy was screwing up. Well, what did Chancellor Kohl do, and the people from the CDU? They realized they had the perfect scapegoat; rather than admit that their policy screwed up, and that they were responsible for these problems, they said "No, immigrants are here, they're to blame, the foreigners are to blame." So they did exactly what the neo-Nazis were doing, in a sense: verbally attacking immigrants. The neo-Nazis themselves, or the young Nazis, were actually brutalizing them in the streets physically, and actually killing people, while at the same time this rhetoric, very vitriolic, you could almost say Fascist type rhetoric, from German officials is being spouted day-in and day-out in the government forums and in the media. In effect, this is encouraging these young Nazis to go out and brutalize and kill people, because when you go and scapegoat someone, and say this foreigner is the cause of your problems, this immigrant is the cause of your problems, this asylum-seeker is, or this African, or this Jew, whatever it might be, sooner or later somebody's going to get it into their head that if that's the cause of the problem, let's kill them! And that's basically how the young Nazis have reacted, so the anti-immigrant politics in Germany is very unfortunate and it's lethal, you might say. Gunther Grasse, the great German novelist has gone so far as to describe members of Chancellor Kohl's cabinet as white-collar skinheads because they're the ones who are really encouraging the young Nazis to go and undertake these attacks by the kind of vitriol they spout.

DE: People, new Nazi leaders, such as the aforementioned Michael Kühnen and also Bela Althans, have been very active behind what used to be called the Iron Curtain not only in areas of East Germany, but also in parts of Poland, and what used to be the Soviet Union, areas like the Ukraine, and they have been promoting this German-Russian, or perhaps in some cases this German-Ukranian geopolitical alliance that we've discussed periodically throughout the interview at the same time the German army is switching to a potential offensive status, it's the German Defense Minister, Klaus Naumann, is making some very interesting statements about rolling back the social ethic to pre-1789 status, and the German heavy industry and German foreign policy are working along parallel lines by buying up strategic heavy industry, heavy communications, media, and other aspects of the Eastern European economy, which gives them tremendous political leverage. I realize that that's a tall order in just a few more minutes, but I wonder if you could touch on that for us.

ML: Well, you know Germany is a country very much in play now, and scholars, academics, journalists seem to be of two-minds about Germany. On the one hand, they say "Look, here's a country that really is democratic, they've got a parliamentary system, they vote 10% for the Greens, and a leftist-center party, and a rightist-center party, it's a vibrant democracy, in some ways more democratic, at least on the surface, than the United States, where you basically only have two parties to choose from, realistically." So you might say there's a more optimistic view to take of what's happening in Germany. Then there's sort-of the pessimists who say "No, No, they're just waiting for the Fourth Reich to emerge." I fall somewhere in the middle here. I think that when you look at the German military, and what happens after unification, things changed, and there was a very explicit policy shift, whereas Germany was a pacifist-oriented country because of the legacy of the Third Reich, now it shifted under the command of General Klaus Naumann so as to be more offense-oriented, and not only that, but to find ideologically and spiritually, if you will, some kind of common ground with their military forefathers, and this in Germany, this is all part of the attempt to be like a "normal" country. Germany has to be normal again; normal countries relate to past generations in their military in a positive way, and Germany has to find a way to do that too. They go on so much trying to be normal, trying to be normal, and that's not normal, to be trying to be normal. So there's something strange going on here. As in other sectors of West German society, the military itself was never really denazified, there was a carry-over in a very significant way; but you have to also keep in mind that after reunification, the actual number of people in the military, even though the Western military absorbed the East German, was actually cut, it's still the biggest military in Europe, but there's some very disturbing signs, because of what happened in Croatia, of involvement in at least some "peace-keeping" chores or involvement of German soldiers. But this is a breakthrough, not only a psychological threshold is being crossed, but German soldiers are again active in zones of combat, but a very significant political Europe threshold crossed, and what this portends for the future no one really knows for sure. What we do know is that Germany is a country that has some very serious problems, more than 12% unemployment, a past that has never been adequately dealt with, and there's a strong sense among CIA analysts, among philosophers like Jürgen Habermas, an eminent philosopher in Germany, that within a few years you're going to see Germany unmooring itself from its Western allies, and looking again towards the East, and reenacting some kind of Bismarkian adventure in the future. They're not saying this like a Hitlerian military adventure, but a foreign policy that's much more oriented toward the East, and I wouldn't be surprised if that happens, it's what some people expect, that it's almost inevitable that it will happen in Germany. No one can predict for sure, but I think if indeed the person who has been tapped as Kohl's successor, a man named Wolfgang Schäuble, if he does take over, I think Americans drawers will drop, eyebrows are really going to be raised, because this man is an extreme nationalist for Germany, and he's the kind of person that goes around talking about what was once eastern Germany as now "Middle Germany", as if Germany rightfully owned something to the east of its current borders, meaning parts of Poland, etc. And when Schäuble goes around talking about stuff like that, he's been chosen as the heir-apparent by Kohl, and if he gets in, I think it's going to be a very sober experience for a lot of people around the world.

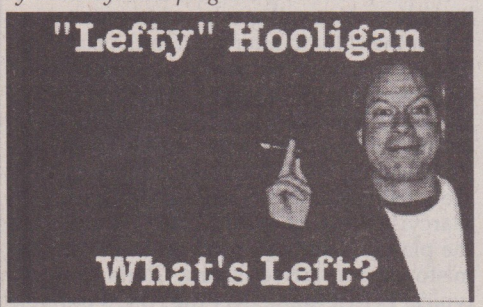
DE: Marty, we've only got about two minutes left, perhaps a little bit less. Something I'd like to get into at greater length in a future interview, and one of the vitally important points you make in your book, and that is the mainstreaming of what had been relatively marginalized political views, and Fascist views at that. We were talking about anti-immigrant sentiment and policy exploited by and executed by Helmut Kohl in Germany, in parallel with the ideas advanced by so-called neo-Nazi elements. Anti-immigrant status: that's something that's being exploited by politicians such as Newt Gingrich, Republicans right here in California, and also by Jean-Louis Le Pen and Jorg Haider two of the neo-Fascists that we eluded to earlier.

ML: Yes, it's certainly nothing unique to Germany, the kind of political dynamic where the mainstream interacts with the extreme Right in ways that can give some strength to the extreme Right; that's not just unique to Germany. Clearly when you have a situation like in Austria, where the Freedom Party led by Haider is now gaining nearly 28% of the vote, just a shade behind the two mainstream parties, that man is poised now to make a very serious run for the Austrian presidency. This is a very significant situation. Le Pen and his party may get 15% of the vote. Le Front National, the Fascist party, even though they may not get their people in office in a lot of places, they do control some city governments and town governments around France. Even though they may not get into the national parliament to a significant degree, they still are able to exert a tremendous influence on the political debate, and a large part of Le Pen's policies, particularly around immigration and other matters that have been adopted by the government, even though he's not formally part of it. So the Fascists win even when they're losing, and we should realize this is not simply a matter of the Fascists being in government pushing the buttons and power, but the influence can be trans-

ferred in significant ways even when they're not in power formally. And it's similar to power dynamic in the United States, like pulling Clinton to the right—I don't know what his real politics are, President Clinton, but certainly policies around affirmative action, immigration, so forth, things that were seen as sort of beyond the panel issues, something that Reagan or even Nixon wouldn't dare touch these things because they were considered so off-the-wall and extreme Right, they become the primary mainstream thinking in a current situation, Clinton's right there moving along, going with the flow, and showing very little civic courage, which seems to be in short supply among political leaders all around the world.

DE: And we will take the issue of the mainstreaming of previously marginalized Fascist views and many of the other important points that we have not had a chance to discuss here in our next interview. For Martin Lee, this is Dave Emory. Martin Lee, by the way, is the author of, once again, *The Beast Reawakens*, just released in hardcover by Little Brown and company. For Martin Lee, this is Dave Emory saying, "Thanks for listening."

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.



I hate cops.

All cops. I've called the police only on very rare occasions. A jock neighbor of mine in another city liked to beat his live-in girlfriend black and blue, fights that frequently spilled out into our apartment complex's courtyard. He was shameless about his drunken abuse and no one else in the complex was willing to do shit, so I called the cops during a particularly brutal episode to get him to stop and maybe to protect her. While driving down the street, I once witnessed this huge guy—6 foot 6 and 250 pounds if he was an ounce—wailing on a small child on the sidewalk. I parked, got out of my car, and tried to provoke the guy to leave the kid alone by yelling "hey asshole, pick on someone your own size." When he yelled back "mind your own fucking business" and kept beating on the kid I called the cops. As a rule though, I don't call the cops no matter how serious the problem. Cops are trouble. Cops *cause* trouble, much more trouble than they solve by intervening now and again in domestic disputes. To my way of thinking, the only good cop is a dead cop.

Flash back to the 1990-91 Gulf War.

I lived in San Diego at the time, a military town that had a surprisingly strong anti-militarist response to the armed buildup prior to the lightning war. That first candlelit night march and rally marshalled tens of thousands of concerned folks, and subsequent events were almost as impressive. They were also unruly as hell. The SD peace community called and organized these mass events, and then tried to control them with nonviolent peace keepers.

Peace police is what they were.

The marches were so huge that they took whatever street they damn well pleased, whether or not the organizers had permits for the route. One march kept tramping up and down Broadway, keeping the city's main downtown thoroughfare shut down for close to an hour. The real cops didn't contest these more or less spontaneous deviations from officially sanctioned procedures, and the peace cops were more than happy to go along for the ride. It's when folks stepped entirely outside the staid, approved march-and-rally format that trouble started.

A couple hundred kids took off from one of the marches and ran amok through Horton Plaza, the showcase maze-like shopping mall in downtown San Diego that symbolized the city's gentrifying redevelopment program. They didn't do much vandalism but they sure as hell freaked the Plaza's security and the SDPD as well as the peace movement's cops. Shadow painters split off from another march and played tag with the real cops as they ran around town chalking body silhouettes on pavement, sidewalks and buildings to represent what a nuclear blast can do to people. And when a small group of UCSD students attempted to do some well-mannered civil disobedience, they ran afoul of the peace police.

It was at one of the last rallies before the beginning of the American-led military blitzkrieg, held in the San Diego Federal building plaza. After interminable hours of turgid speeches, the UCSD kids walked as a group over to the Federal building's main entrance with the intent of sitting down and blocking it. They were stopped, not by the real cops, but by the rally's peace monitors who told them they couldn't go ahead with their CD.

Those students wanted to commit a nonviolent act in the proud tradition of Gandhi and Martin Luther King, and the proper pacifist types of the official peace rally refused to let them!

The students were not to be denied however. They walked out of the demonstration onto Broadway and sat down, blocking part of the street's traffic in one direction. Motorcycle cops responded quickly, but so did the other demonstrators. A chanting militant mob soon encircled the student CDers as the police milled around this trouble spot, jockeying for position in anticipation of arresting the whole lot of us. Enter those pesky peace police.

The peace monitors circulated among the crowd surrounding the UCSD kids and told us to get back on the sidewalk with the rest of the demonstration. The students wanted to get arrested for their civil disobedience and the cops wanted to arrest them, so would we please clear the area so that the police could do their job. I can imagine those asswipe peace cops in Nazi Germany. "Please clear the road so that the Gestapo can do their job." Yes the UCSD students wanted to get arrested, but we wanted to keep them from getting arrested for as long as possible. We wanted nothing to do with making the SDPD's job easy, quick or efficient to accomplish.

The real cops bristled and threatened when we declined to cooperate. The peace police, having failed to give the cops what they wanted and realizing that the situation was becoming volatile, decided to "protect" us—CDers and uncivilly disobedient demonstrators alike—by forming a human chain of peace keepers around our independent protests. Goddamn meddling control freaks! Then I was unarrested. I got a little too close to that circle of peace cops holding hands and a real cop, taunted and provoked by my attitude reached through to grab me, hoping to drag me out and arrest me. A friend in the crowd held onto me and pulled the other way until I was free of the policeman's grasp, a tug-of-war across "neutral" peace cop lines. The street confrontation lasted for perhaps another hour. Peace cops negotiated with real cops, but we refused to listen to either, holding our ground.

The SDPD did manage to cleverly diffuse the situation. They finally informed the crowd that nobody would be arrested. The UCSD students could sit in the street and we could stand around them for as long as we wanted because the police did not intend to throw anybody in jail. The cops would set up police barricades around us and redirect traffic but otherwise they would leave us alone, nullifying any disruptive effect we might have. And of course, if we left to eat or take a shit, we couldn't return. This disappointed the student CDers. They met among themselves and decided to stop their nonviolent action, ending the confrontation as well.

The San Diego peace movement behaved as if they owned the demonstration simply because they had obtained police permits and distributed leaflets for an event with date, time and place under their sponsorship. Complete bullshit of course. No group or coalition no matter how broad can claim to own or control the popular response to something on the scale of the US's military incursion in the Persian Gulf. At most they could have claimed: "We hold the legal permits for this demonstration. If you agree with the way we run things, stay within our peace monitors' perimeter and obey them. If you don't agree, you're on your own." Instead they expressed their proprietary attitude by seeking to control everybody's response, by becoming the demonstration's peace police.

I wrote up these criticisms at the time in

a broadside that also described the numerous independent, autonomous actions that broke away from the officially sanctioned peace demonstrations. It was an open letter to the peace movement under the title "We Cannot Be Controlled!," Rosebud's opening lyric from *Night Soil Man*'s song of the same name. The immediate response was that we, those of us who had stood around the CDer's in the street, had also prevented the students from carrying out their civil disobedience. Nonsense, since they were engaged in their nonviolent action when we first gathered around them. Had the real police made their move some of us would have joined the sit-in and taken our lumps, but most of us would have scampered back to the sidewalk's crowded safety. If anything we indirectly prevented the students from getting arrested, which was their intent after all. But we contributed far less to this than did the peace movement's cops when they surrounded all of us "for our own protection."

The folks directly responsible for not arresting the UCSD kids were the SDPD of course. The cops looked over the situation—students nonviolently sitting in the streets, a mob of not-so-peaceful supporters surrounding them refusing to disperse, a line of peace monitors holding hands around this street occupation, thousands of anti-war demonstrators still on the sidewalks—and decided discretion was the better part of valor under the circumstances. In turn their brilliant ploy, to let us all stay in the street for as long as we wanted, took the wind out of the sails of the student protesters; the confrontation's focal point.

Ultimately though the civilly disobedient students had no more claim to ownership or control of that day's events than did the peace movement and its peace cops.

We cannot be controlled.

I heard that things went better, and worse in the Bay Area; my present home. Folks from Prairie Fire and the RCP as well as an alliance of Third World students, and numerous anarchists, punks and ultraleftists engaged in violent anti-war street demonstrations, organizing successful mass blockades of the Bay Bridge. These mass breakaways from the established peace movement and their "demonstrations-as-usual" prompted some peace police to turn snitch and point out rioters to the real police for arrest. As I said, whatever kind of cop, the only good one is a dead one.

There I go again, slagging another part of the already beleaguered, besieged and bewildered American Left. To be fair, I don't put the peace movement in the same wretched category as social democracy and Leninism. I take down some dubious Leninist shit below. As for the peace movement, I do think that it often suffers from the same misconception of itself as does the general public. Both tend to equate the peace movement with the anti-war movement. They simply are not the same.

The peace movement proper is comprised of people serious about peace. They often oppose all war, indeed all violence. The anti-war movement includes the peace movement, but it also involves much of the Left as well as everybody else who opposes a particular war for particular reasons. Alongside the peace movement's pacifist nonviolence there stands well-reasoned anti-interventionism (opposition to US meddling in the affairs of other sovereign nations), anti-imperialism (solidarity with "national liberation wars" against US imperialism), and anti-statism (focus upon the state as the intrumentality of continued US imperial intervention). Some folks simply believe that a particular war is not in the US national interest while others don't want to see friends and relatives, young men and now women coming home in body bags. The peace movement might wish to claim the moral high ground in this much broader anti-war movement, but it cannot claim ownership or control of the movement or its mass events.

Europeans tend to be a little more sober on this score. When a big issue like a war comes along, events are called by organizations or coalitions, but independent contingents are given their autonomy. The black bloc is perhaps one of the more controversial participants in mass European demonstrations; folks dressed all in black wearing helmets and balaklavas who march and act together, sometimes taking on the cops. European peace monitors don't feel obligated to intervene between the rowdies and the police as the San Diego peace cops did, perhaps because Europeans don't think that the actions of said rowdies ruin "their" demonstration.

Not that I would have fought the cops in San Diego as I stood in that boisterous crowd surrounding those nonviolent students. All any of us wanted to do was to be as much trouble as possible without actually getting into trouble. Yet had we wanted to battle the cops, that would have been our expression of anti-war resistance. How arrogant for the peace movement's cops to intercede, either to protect us or to prevent violence from ruining "their" demonstration!

I'm writing this February column for a mid-December deadline and of course it's related to the latest US military blustering against Iraq. The January column deadline was November 15 and this publishing delay makes it difficult to respond to current events in a timely fashion. Given this country's chronic historical amnesia it's likely that people will be saying "Saddam who?" when this issue hits your local record shop, book store or newsstand. But unless the US has invaded and occupied Iraq contrary to the latest settlement, or alternately nuked Baghdad by the time you read this, future confrontations are inevitable.

So let's anticipate them.

The Bay Area has relatively strong unions for the US west coast and relatively few military installations thanks to Congressional base closings. It's also one of the last bastions of Democratic party liberalism, the peace movement, the '50's old Left/'60's New Left morphed into the '90's what's Left, some beleaguered domestic nationalist movements, various relic subcultures, you get the picture. Finally, it's one of the on-again/off-again centers of quasi-political punk rock for the past twenty plus years. San Diego is none of these things, in fact it's the opposite. The following suggestion for what to do should work in either circumstance.

It starts with a standard recommendation of mine; first get together with a couple of your friends. Friends who oppose US military action and who are willing to take action on their own. Sit down and brainstorm what you want to do; then how, where and when you want to do it. (If you need ideas for what to do, check out the resources I mentioned in *MRR* #174 & 175.) Gather what you need to do your action—contacts, supplies, practice—as soon as possible. The next time the US government starts saber rattling against Iraq or any other country for that matter, carry out your action. Simple as that. Attend those all-too-predictable peace demonstrations if you want. In fact, go with your friends so that you can watch each other's backs in case the cops do something stupid or so that you can take full advantage of any independent, autonomous mass action that also might occur. But do something on your own as well, something outside of and not dependent upon the demonstrations-as-usual that'll come along during the next serious military confrontation.

Don't wait for instructions and don't ask for permission.

I'll personally talk about some of the limitations to small groups of friends taking action the column after next. In the Bay Area the usual suspects showed up to demonstrate on November 19 against the latest round of US/Iraqi brinkmanship. Called by the International Action Center, a project of the All-Peoples Congress which like the National People's Campaign is a front for the Trotskyist-Marcyist Workers World Party (ya can't tell the players without a scorecard...), I had the misfortune to arrive during Gloria LaRiva's typical Leftist tirade over the APC's portable sound system. Just back from an IAC junket to Iraq with Ramsey Clark, she's run for mayor of SF and was vice presidential candidate on the Peace & Freedom Party ticket in some states during the 1996 elections, with the WWP sponsoring her against the P&FP in other states. I think that's how it went anyway, some split in the old Peace & Freedom. I don't keep track of electoral politics, even though I do remember that she disrupted a few major candidate events. Her folks have a death's grip in the City on the demonstration business, thanks to the above mentioned sound setup as well as some pretty nasty security goons who make the SD peace movement's cops I've been railing at look like Cub Scouts. Her crew have been known to help the cops when things got "out of control" at past demonstrations. You can see LaRiva's police state socialism in those APC security goons, though not many were acting the part at the rather small SF event on November 19.

LaRiva's handcuffs-and-nightstick Left-

ism is also evident in her unapologetic support for Saddam Hussein's brutality. This goes well beyond Mao's dictum that "the enemy of my enemy is my friend." I'm no flag-waving US patriot by any means, but I don't automatically assume that those who oppose US military aggression are on my side. It's important to remember Iraq's recent history in particular. Two-thirds of the country rose up in armed rebellion against Hussein's dictatorial Ba'athist regime at the end of the Gulf War, with soldier's deserting the Iraqi army in droves and with insurrectionary workers, peasants and soldiers establishing autonomous *shuras* (councils) in major southern and northern Iraqi cities. Hussein's elite Republican Guard, spared during the Gulf War, managed to smash these revolts. LaRiva no doubt approved of these Iraqi government actions given the WWP's history of support for crushing independent workers' councils, from Lenin's and Trotsky's own justification for Bolshevizing the Russian soviets to Sam Marcy's "paleo-Leninist banalities" in defence of the Soviet invasion of Hungary.

The threat of rain kept the SF demo tiny and well managed, confined to APC faithful and representatives of the leftover Left all hawking their own events and newspapers. Most everybody kept a picket line going while the protest honchos made rhetoric laden speeches and lead unspirited chants. Perhaps Gloria can ask Saddam to schedule his confrontations for the early fall/late spring to increase the size of her rallies and further her political career. Completely bored with the WWP's dog-and-poney show, I left early. The Russian brokered settlement of the "international crisis" in turn deprived the IAC/APC/NPC/WWP of sponsoring your typical TDO/TDA action (The Day Of/The Day After any US military strike), even while continued international bickering over inspection details keeps the IAC *et al*'s hands in the game. The next time the US and Iraq square off big time, and trust me there will be a next time, let's deprive Gloria LaRiva and her ilk of the credit for being the anti-war movement's "leadership" with our own independent anti-war actions.

Hey, why not review Leftist events in this column like others review bands, records or shows? In that case, 11/19/97 IAC emergency response to US threats against Iraq = ● (blackballed, no politically redeeming value), Next column, all in the family....

...ALL THE NEWS THAT FITS...

READER'S DIGEST IS RIGHT... Laughter is the best medicine. Three funny people with politics, tepid by Hooligan standards, make me smile. Jim Hightower with *There's Nothing in the Middle of the Road But Yellow Stripes and Dead Armadillos*, Molly Ivins with *Molly Ivins Can't Say That, Can She?* and Michael Moore with *Downsize This!*; again their political solutions are unfortunately timid when compared to their savage and brilliant class-based humor. The order is alphabetical by author as well as by my recommendations, with Hightower's folksy Texas vulgarities taking the prize. Something about Texas since sharp tongued Ivins also claims the state. Moore, always a master at self-publicity, has gotten lots of hype for an overrated, though still quite amusing book. All three are good for raising the spirit with a laugh...

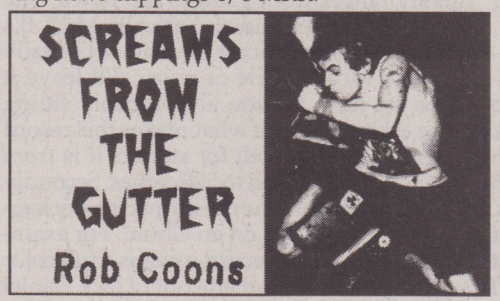
JUST ANOTHER JUNKET? Nike president Philip Knight has invited US congressional critics to visit his overseas factories, although he hasn't responded to a congressional request to do so without restrictions, and with the ability to meet with and question workers with respect to working conditions. The Soviet Union used to give guided tours of their country which were entirely staged, a series of red Potemkin villages that falsely portrayed the USSR as a workers' paradise. Wanna bet that Knight has a similar scheme in mind. 11/20/97 *San Diego Union-Tribune* article thanks to Karl Koons.

CHOCK FULL OF INFO... The latest *Counter Information* that is. The Liverpool dockers' strike, reclaiming the streets, criticizing Britain's New Labor, over a dozen news shorts under "A World To Win," and tons of contacts; that covers about half of what's in this 4-page issue. Simply amazing. No. 49 (Oct/Nov/Dec); free/donation; c/o Transmission, 28 King St., Glasgow G1 5QP, Scotland.

MISSED THIS the first time around, so I'm glad for the reissue. *1936: The Spanish Revolution* by *The Ex* includes a 144 page deluxe hardcover photo book and comes with 2 mini-3" CDs of Ex music. Outstanding. Allied 79 CD; $24.95; Allied Recordings, POB 460683, SF, CA 94146.

CREDIT for the picture of me smokin' 'da stogey goes to Pickles McGerk who snapped the photo in NYC sometime during chilly December, 1996.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



So I am standing there watching this girl punch or push almost every person who bumps into her. She stands about 5' 2" and probably weighs no more than 120 pounds. I can see that the people she is hitting are getting visibly irritated, but because of her size and gender they leave her alone. This absolutely enrages me. She is obviously trying to prove something, and is taking advantage of the fact that she is a female. I understand that there is a bevy of complex issues that create these situations, but that doesn't justify those actions. She is well aware that if any male thought about hitting her back or confronting her, he would face a multitude of consequences. It seems that regardless of how justified he would be in retaliating, peoples perceptions would cast him as the enemy. If a guy was dancing around at a show and punching every person that bumped into him. Before long there is going to be a confrontation of some sorts.

So do I think that punching her out would be justified? Well, actually no. I think that somebodies first line of defense to being pushed around at a show is trying to talk to the person. Often times if you talk to an aggressive person at a show and tell them to calm down, they usually will. But people usually don't display that kind of rational at a show, they think with their fists not their heads. My point is that when a female starts becoming aggressive at a show, people are so intimidated by what would happen if they said or did anything about it that they just let it slide. I have personally seen this happen many times, and have always just turned the other cheek because of my own fear of peoples reactions. But the next time I see it happening I am going to speak up, because I am sick of this bullshit. People need to overcome their guilt ridden fears, and deal with these situations as they arise.

I am still managing a column every two months. Since I only review things that get passed over in the regular reviews and that I like, it often takes a while to compile enough releases for a column. I truly appreciate all the things that have been sent to me for review. I am sorry if your release doesn't make it to the column, but that is the way it goes. I can't like everything. So please keep things coming to the address listed below, and I will keep ripping through this wave of destruction some people have decided to call music.

CAVITY - "Somewhere Between The Train Station" CD - Over the last couple of weeks I have asked numerous people if they have heard the new CAVITY release, and some of them responded with "well I have never really been a big fan some because their stuff is hit and miss." Well worry no more, because this release will devour any apprehensions you had about this band. They take those throbbing EYEHATEGOD style bass lines, and toss in some of their own pulverizing riffs to create a swirling mass of hysteria. My only complaint is that there are no lyrics enclosed in the insert. This CD also includes four live songs from a radio show. So check it out. (Rhetoric Records, PO Box 82, Madison, WI 53701)

COALESCE - "Give Them Rope" CD - COALESCE...shit what do I say about one of my favorite bands? One of the best things about the band is that most of their songs have no intros. No guitar feedback, or bass lines to build the moment. They just go from silence to a full on blast of fury, before you

even know what hit you. It is all about huge pulsing riffs that can stop on a dime, and switch directions in a second. The pace of the music rarely changes, but with the sheer power, and the intricate rhythm changes you will never lose interest. And it is all rounded off with these desperate blasts of raging vocals that challenge you all to step up against the grain. This is an advance copy of their forthcoming album, and is a tour only CD limited to 500 copies. But by the time you are reading this, it will have hit the shelves for mass consumption. (Coalesce, PO Box 11543, Kansas City, MO 64139)

CONVERGE/COALESCE - split EP - What can you really say when somebody puts together two of the best modern hardcore bands together on one record. COALESCE use a track from their newly released album mentioned above. CONVERGE release another treacherous attack of dual guitar mania. They continue in the same vein as their "Petitioning The Empty Sky" EP. This is manic hardcore with crazy guitar riffs that constantly get compared to SLAYER. Now try to imagine their singer running around on stage sweating, bleeding and screaming till his vocal chords are raw. There you go, now your starting to get the picture. (Edison Recordings, PO Box 42586, Philadelphia, PA 19101-2586)

CORRUPTED - "Paso Inferior" CD - I want to start this review out by saying that CORRUPTED from Japan just did a small West coast tour. I saw them on three different occasions, and was completely leveled each time. This three piece displayed some of the slowest and most complex grind I have ever heard. I guess I should let you know this is only a one song CD. But when you realize the one song is almost 42 minutes long then the perspective changes. This particular song is so slow that you might miss some of the intricate musicianship I have picked up from other songs of theirs. But hey, isn't it all about straight up skullcrushing power anyway? And you thought GRIEF was slow. (Frigidity, Villa Kawaji, #1102 2-14-18 Kyomachibori, Nishiku, Osaka 550 JAPAN)

DEFORMITY - "Misanthrope" CD - Let's see, when an entire band mentions SLAYER on their thank you list, then you have to wonder where punk ends and metal begins. DEFORMITY from Belgium alternate between straight hardcore, blast beat grind, and enough metal leads to make any dirthead envious. The lyrics are violent in an unsettling sort of way. Some of it seems directed at women, but is too vague to truly grasp the meaning. I guess this is what happens when metal geeks get tired of reading comic books and decide to start a band. (Good Life Recordings, PO Box 114, 8500 Kortrijk, BELGIUM)

ENSIGN - "Fall From Grace" EP - As I mentioned in a prior column, I am pretty stoked on the new school of "old school" hardcore. And ENSIGN hit the spot with great posi-core from New Jersey. They've got a straight-up energetic style similar to INSTED, especially the vocals. They even do a dead on cover of INSTED's "We'll Make The Difference" I saw ENSIGN a short time ago and the highlight of the show had to be the singer saying "We would like to dedicate this next song to the kids in Utah for calling us faggots because we played to fast". Gotta love those Mormons. (Indecision Records, PO Box 5781, Huntington Beach, CA 92615)

HEMDALE/EXHUMED - split CD - I think if I just quote the EXHUMED song "Torso" then the review can just stand on its own. "Blood is spilled, bones are cracked, fettered limbs are cruelly hacked, relentless brutal maniac, violent death, gore attack...Torso... Choke on guts, final breath, now awaiting your morbid death, no more hope for life is left, when I rip off your fucking head ...Torso... Torso..." Yes my fellow brethren this release will bludgeon your puny carcass with sharp metal chords dredged from the dark angels bowels. (Visceral Productions, PO Box 1142, Mentor, OH 44061-1142)

MAN IS THE BASTARD/MUMIA ABU JAMAL - split LP - M.I.T.B. once again put their money where their mouth is, with a dual release with one of the most important political prisoners of our time. Mumia's side of the split concentrates on some of his own commentary regarding his case. He also discusses other issues like police brutality and the horrors of being on death row. There is also some spoken word by others like Jello Biafra regarding Mumia and his case. And there is an insert with a detailed breakdown of why the case should be retried. On the flip side of the record, the M.I.T.B wrecking crew create havoc with a whirlwind of punishing noise and incredible lyrics. An awesome release. (Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

MAN IS THE BASTARD/BASTARD NOISE - split LP - Here it is. This is one of the most sought after records of recent times. One side is some live recordings of M.I.T.B from various venues on the West coast. There is also three songs from a radio show. The quality ranges from good to top notch. The BASTARD NOISE side is basically M.I.T.B's alter ego. It is pure noise. And since I usually don't go for this style of music, I'll leave it alone for now. So you are probably sitting there asking yourself what makes this record so damn special. Well for starters it is from Japan and it is limited to 500 copies. Secondly it comes in some of the most amazing packaging I have ever seen on an album. For example, one side of the record cover is a full color layout of a swastika made out of Jack Daniel bottles. Above the picture it says "Nazi Drunks Fuck Off." If this kind of brilliance doesn't rattle you, then you might want to double check for a pulse. (Vibrator Records, 30 Nakajima Cho, Momoyama-Cho, Fushimi-Ku, Kyoto, 612 JAPAN)

RINGWURM - "Eject The End All" EP - RINGWURM from the Bay Area create an archaic mass of noise. Their music is slow paced with great surging guitars, and thick pounding drums. But it is the vocals that really step the whole package up a notch. The singer has a great blood curdling scream, which kinda reminds me of BUZZOVEN's vocalist except at a higher pitch. One thing about this band that most people don't know is that one of the members is a cop. Now in my opinion the jury is till out on that. Would I prefer to have one of our own in that type of position in hopes of making a change within? Or do I just throw my hands up and say that it is totally fucked up that he chose such an oppressive position for an occupation? I really don't know. (East Bay Menace, PO Box 3313, Oakland, CA 94609)

SYSTRAL/ACHEBORN - split EP "Save Gas Burn Nitro" is hands down the most amazing song that SYSTRAL has released yet. It starts off with a blasting wall of guitar and double bass noise, that will make you shake in your shoes. And it is all complemented with throat shredding dual vocals. My only complaint is the way the last song on the SYSTRAL side ended . It just kind of faded off like they weren't really finished, but actually ran out of record. ACHEBRON takes things the opposite direction with thick repetitive rhythms, intricate guitar work, and harshly yelled vocals. Dare I say emo-violence? (Trans Solar, Bismarckstrasse 6, 56068 Koblenz, GERMANY)

V/A - "Definitely Not The Majors" CD- This is a hardcore kids wetdream. Bush League has compiled one track each from an allstar cast of bands, including BLOODLET, COALESCE, INK, ASCENSION, SONS OF ABRAHAM, GEHENNA, BACKLASH, BUZZKILL, NORA, PAY NEUTER, EARTHMOVER, INDECESION, PACIFIER, AS DARKNESS FALLS, COM-PRESSION, CATHARSIS, and STARKWEATHER. Most of these tracks are exactly what you would you expect, with only a few missing the mark. Three of the bands have more of a poppier feel, which could of worked on some other compilation, but they don't fit on this one at all. It says on the back cover that all of the songs are "new and exclusive tracks." So you better seek, find and be destroyed. (Bush League Records, PO Box 10165, New Brunswick, NJ 08906-9998)

V/A - "Vida-Life" EP - Shit, Martin fucking knocks over a mountain with this release. Check out the line-up on this one. CHARLES BRONSON, PALATKA, LOCUST, DANGERMOUSE, SHORT HATE TEMPER, EUCHARIST, MK ULTRA, IN/HUMANITY, and Q-FACTOR all contribute to this benefit for Project Vida. Project Vida is a community based HIV/Aids prevention agency in the Chicago area. They reach out to Latino youth in hopes of raising their awareness of safer sex. The packaging for this compilation is top notch. It comes with a lyrics insert, Project Vida information, screened covers, and some free condoms. I can't praise this enough! (Lengua Armada Records, 2340 West 24th Street, Chicago, IL 60608)

So there you have it, an incredible month

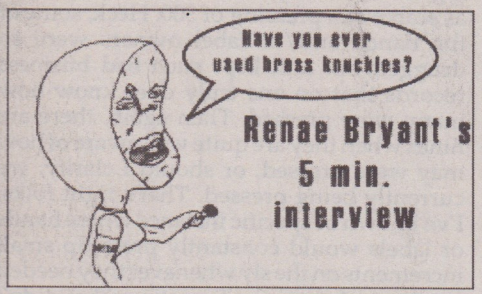
of records. In the future I hope to discuss some of the great used records that I buy on a regular basis. I feel that there is such a wealth of incredible bands that are long gone, and they need to be recognized for their contributions to the crazy world of punk rock. Until next time may the dark side of the force be with you.

Endnotes:

1) All my love goes out to Tommy Delmar in Argentina. He is the biggest decaffeinated coffee drinking, pop punk listening, wishing he could skateboard, pussy I have ever met.

2) Can somebody tell me what the hell is the H8000 crew over in Europe? I mean I can only guess what kind of bullshit thug mentality goes on within that group of people.

3) If you want to mail me something, please direct it to my personal address. With so many people doing the mail at MRR, sometimes things don't make it all the way to me. My address is PO Box 31430, San Francisco, CA 94131.



JUDGE JUDY GIVES SOME JUSTICE

I'm not too sure how many of you remember my November column, but I gave some really good excuses for why my column had not appeared for a couple of months. One of those excuses was that I had just got disengaged, meaning that I was engaged to be married and now I'm not. My ex-fiance, once he figured out that I wasn't going to crawl hands and feet back to him got this wild hair up his ass to sue me. For one month after the breakup I got roses at work, poems, and lovelorn letters in the mail. Two months later I received threatening phone calls of, "you owe me money.... blagh, blagh, blagh." Finally, sick of the phone calls I told him go ahead and sue me because I do not believe that I owe you anything. (I am a very honest person where "owing" is concerned. If anything I had taken a financial loss in the relationship.)

Well, sure enough I'm at school (the elementary that I teach at) and the secretary approaches me to tell me that a marshall is at the school to see me. That did it, I was served. The court date was set for Dec. 24 at 8:15 a.m., I was being sued for "breach of contract, fraud, and $1,100. I wasn't too happy about having to go to court on xmas eve, but what could I do? Everyone I knew laughed about the whole lawsuit and said, "maybe you'll be on Judge Judy." Now for those of you out of the state Judge Judy is like Judge Wapner, where real cases are heard before a real judge on tv.

Well, as fate would have it, a week later I was walking out the door for band practice and I received a phone call from one Lisa Lew. Lisa Lew had spoke with my ex-fiance and was interested in having our case on the show that she worked for called, Judge Judy. So, she explains the way it works to me. If I lose the case the show will pay the amount of the judgement plus we both get a $100 appearance fee. If I win we still get the appearance fee. This show doesn't fuck around. She called me at 6:30 p.m. and wanted my statement about the relationship/case faxed to her by the morning. Caught up in the whirlwind, as I was, I faxed my statement and photos of my ex and I and the wedding dress my mother hand made for me in a 70 day period. Ms. Lew called the next day and it was set we would appear before Judge Judy the next Wednesday at 1:45p.m.

I decided I better watch this Judge Judy show before I went on it. I made myself some dinner and flipped the idiot box channel to KTLA. Oh, shit, everyone was right. This lady was much meaner than Judge Wapner and she was giving some serious verbal lashings to people, left and right. I started wondering what the fuck had I gotten myself into. I didn't want a verbal lashing from Judge Judy and be humiliated on national television. I said I would do it and that part about how they would pay the judgement was just too good to pass up because I really didn't want my ex to get the satisfaction of getting the money from me.

As the date grew near I started having mini-panic attacks and getting far too stressed. I planned my defense, which was short and simple.... I put 1,200 down on the house and lost it When my ex called the landlord and told him we would be moving out that same weekend. I lost my deposit and didn't owe him anything.

The date finally arrived. I donned my most conservative beige dress suit with my most conservative low-heeled pumps. I looked like a fourth grade teacher looking her best. My bass player was kind enough to offer to take me to LA where they filmed Judge Judy at the KTLA studios. He drove and I stressed. I went over the whole relationship to him and my defense. He said I was innocent. Good.

Since I was so worried about being late we got there two hours early. My good friend Dee, the ex-call girl that I interviewed from issue #175, met us there. The three of us were escorted in. Then we had to pass through a metal detector. I was told that I could not bring my camera, which really bummed me out because I wanted to get my picture taken with Judge Judy.

Once inside they took us to the "defendant's room" where we sat for a good hour and a half. The room had three couches, a mini-kitchen, and a tv. that you could watch the cases on live as they were being filmed. My friend Dee, being the friendly person that she is, ask the only other man in the room what his case is about. He tells us how he has been wronged and isn't that the way it always goes, the innocent get sued and made some comment about leaving it up to god. He was very convincing, so when he walked out to have his case heard (he was counter suing) we all wished him luck and felt certain he would win.

As we waited for his case to begin, another man came in. This man was a Vanilla Ice type character who no matter what he said seemed to be guilty of using his ex who had bought him numerous gifts and now wanted the gifts or money back. While we're all waiting a case starts and it's not our innocent friend. It's someone else. A case of some hoodlums stealing this woman's bike. These guys are obviously guilty and lying so Judge Judy really gives them a verbal lashing. They're fucked and made to look like complete assholes. After they lose the plaintiff and defendants are interviewed. This, my friends is where this tv. courtroom becomes an action comedy. A fight almost breaks out between the plaintiff's husband and the defendant's friend. This was so white trash crazy. (That's right Jim Goad, I said White Trash.) I laughed at it all but felt as though I was going to puke.

Next comes our friend from the room. He seemed so innocent, but it became clear that he was totally guilty and lying. Of course he received a verbal lashing from Judge Judy. One down, one to go. Next came the Vanilla Ice character. This guy didn't stand a snowball's chance in Hell. Of course he too received a verbal lashing from Judge Judy plus a "he used you, honey," to boot.

I was next so they put some sick ass makeup on me and put me in the microphone room. Holy fuck, I'm next. Then this great calm came over me and I was done being a nervous wreck. I was ready to win or at least not lose bad. They put a mic. on me and hauled me over to a waiting area. Then there he was.... satan himself.... my ex. So they make us stand next to each other and my ex has the audacity to start talking to me. "You look nice." No response. "I heard you got a new tattoo." No response. "You're not talking to me." What a fucking moron. Of course I'm not talking to you, you're fucking suing me. So I ignored him. Then the show begins.

We walk into the makeshift courtroom and wait for the signal. Then we have to walk up. We're sworn in. Then Judge Judy walks in. She restates our circumstances. Then she has my ex state his case. He was very nervous and told little lies here and there. I kept saying, "Excuse me, your honor" because this is the polite way to interrupt. My ex said I only gave him $900 the entire time we were together. I was able to make my argument about the $1200. My ex concurred that I had given him this money. Well, Judge Judy gave him a serious verbal lashing. He started getting confused and couldn't stick to his story. That annoyed her even more. More verbal lashing for him. I just stood there so happy that is wasn't me. Finally, Judge Judy said, "Well, all we have left is $277.00 unaccounted for. My judgement is for the plaintiff for $277.00. The worst part was over. Then came the comedy interview. They asked him what he thought of

the case. He thought it was fair and just. They asked him why he encouraged me to quit my teaching job. They asked him what was this dominatrix job he talked about in his statement. He said that was what she did. Then I said, "No, I was a substitute teacher, that's how I made my money. I don't know anything about that. I know he liked to be dominated in the bedroom." I lowered myself, but I could not resist. So that made one more verbal lashing for my ex. The whole thing is over. Next month I'll return with my 5 min. int. format interviewing Lisa Lew from Judge Judy.

This month I had planned on writing about a bogus "Christian punk" band called MXPX and their connection to Satan, but all you billions of loyal readers will have to wait until next time for that. Instead, I'm going to talk once again about my favorite of all corporations: Pepsi-co.

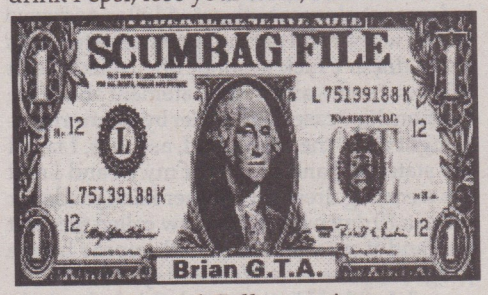
About a week ago I heard a radio program where one of the marketing executives for Pepsi was talking about Negativeland's new album *Dispepsi*.

This album, in true Negativeland fashion, co-opts and lampoons Pepsi logos. Unfortunately for Negativeland, according to the Pepsi official on the air, the company actually digs the record. That's right, Pepsi knows more than anybody how to deal with any attack on their corporate structure: In true 1990's bullshit rebellion fashion, they simply act like they don't care, or even laugh at their own image being defamed. Contrast such behavior with a corporation out of touch with the times.

McDonald's recently sued a couple of people in Britain for passing out leaflets encouraging a boycott of the Golden Arches. The company spent about $50 million on the case, only to generate a bad PR image of being a corporate bully.

A more effective, more Pepsi-like, way of dealing with the same situation would have been to have paid employees to photocopy the same leaflets but adding corporate logos on them and the phrase "We think you have the right to know..." Then the employees, in uniforms emblazoned with the company's symbols would stand with the protesters and hand out the leaflets. This would baffle consumers with the notion that the corporation is somehow benevolent enough to encourage knowledge even if damaging to its own structure. If necessary the corporation could then make some bullshit changes to deal with the problems addressed by the literature. Then once people have forgotten about the issue (as they always seem to do) the company could do likewise and return to operating in the same controversial manner.

Oh well, until next time...be young, drink Pepsi, lose your teeth, see a dentist!



Record Collectors Are Pretentious Assholes

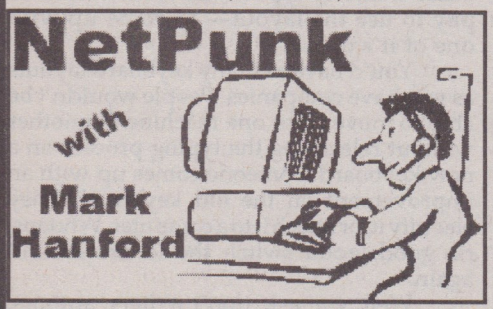
A lot of you readers know I swiped that heading from the title of a Poison Idea record, and unfortunately, in a lot of instances, it's true. I don't hate all record collectors and quite a few of my good friends who are very supportive of my label's re-issue efforts happen to be collectors. They don't collect to impress anyone else - they just love the music. The sad truth of it is that some people use collecting as a means to fill some kind of tweaked psychological void in their lives. A few scenarios could include small phallus complex ("My record collection is bigger than yours"), resentment due to being unpopular ("People are jealous of my record collection"), parents didn't show enough love ("Worship me for my collection"), etc. add extreme nauseum. If someone were to put out a CD or LP of one of these much sought after bands which not only included their ultra rare 7" but also tons of other never before heard tracks, a lot of these collectors would rather spend twenty times the price of the re-issue just to brag that they have the original vinyl. Why? Not because the music means something special to them it's for status. When music is collected purely for stats then it means about as much as the 20 Michael Jackson acetates made specially for radio station pre-album release air play circa 1980. Donald Trump could buy a zillion more rare punk records than any of us and it wouldn't mean a thing. So then what would he now be? Your hero or object of envy?

Within the last half year, some friends down under have informed me that several big collectors went on record buying sprees thru Australia and New Zealand. There's no doubt this will lead to more rarity re-issue boots such as "Killed By Death #?" or "Bloodstains Across..." What I used to consider random acts of dedication and love amongst some un-named record collectors, I am more and more convinced is just a cheap commercial ploy to increase the value of their record holdings. This is not, of course, always the case, especially as in "Killed By Death #13" where great, unheard to most, music was featured off of cassette by bands such as The Screamers, Blowdriers, Castration Squad, etc. Who's gonna pay a small fortune for an original cassette? Probably no one and that's why very few, if any, will ever come out bearing mostly music off of cassettes. So anyhow, here's how it works. Some collector buys up all of the copies he or she (though usually it's a he, adding more evidence to support my small phallus complex theory) can dig up of some rare but not sought after 7" that currently really isn't worth much, monetarily speaking. After securing enough copies of several different records, the collector then anonymously releases a boot LP touting the cult-like greatness and rarity of said 7"s and waits patiently for the dupes who have no problem with blowing one hundred dollars (some 7"s are going for $1,600!!) on one record. The biggest laugh of all is that most people really don't know how many of these records were really pressed. It's a great big planet out there and a pressing of 600, or maybe even 900, can seem just as scarce as a pressing of 300. Heck, some of the bands and/or label owners were so drugged out and kept such bad business records that no one truly does know how many were pressed. Then again, there are times when they are quite well aware of how may were pressed, or should I clarify, are currently being pressed. That's right folks, I've known of specific instance where bands or labels would constantly press up small increments on the sly whenever they needed some extra fun money. Sometimes they didn't even bother to make them look "antiqued" before ditching them off into the hands of the nearest European or Japanese collectors at fifty to three hundred dollars a pop. Still sneakier are the knock offs - exact illegal duplicates made by a record pirate. I remember one such character about six or seven years ago who had fooled several collectible dealers into buying what they thought were legit Misfits singles at $15.00 a pop, only to find out later that they had been scammed with cheap knock offs. Considering the hefty sums of cash that some of these wanted items are going for it's pretty safe to assume that more than a few devious types have either thought about or actually forked out a few hundred to make a knock off record worth easily double that amount. Would most collectors know what the real copy looks like and which is a fake if they've never even seen either before? Odds are that they probably would not.

Now getting back to the people who put out the "Killed By Death" and "Bloodstains" comps. I'd just like to state that they should definitely be praised for making these records look like the bootlegs that they obviously are. There are some, however, who have seen fit to make you think that their releases are legit which is not only a slap in the face of the band and/or original label but is also deceptive to the buying public who thinks that they are getting material straight from the best quality master tapes. Everyone

should know by now that when dealing with the sound quality of a bootleg, it's buyer beware - but how many of us expect the same possibly poor quality when we think that someone is legit? One such dirtbag who pulls this, as well as having an extensive history of ripping people off, is an Italian con man named Roberto Schiavo who runs Flowers of Grain Records. Besides claiming that he got the right to release material which he never did get the rights to or that he made an attempt to contact bands when he never truly did, Roberto has also taken to swiping tracks off of releases currently in print while getting permission from neither the band nor the label. There is absolutely no reason to pirate currently available material because it is readily available. (I do no consider a band that "liberates" its own material from a label that is ripping them off as pirates.) I know of dozens of great labels who treat their bands fairly that were formed by people, who at one time were involved with the production and/or distribution of bootlegs on some levels. (No, I am not going to mention their names because I am not a ratfink, though a very small number of you might already know which labels.) On the other hand, I personally, haven't known of anyone who pirates from current releases being anything other than the kind of crud who would probably have no problem or remorse stealing from their friends, neighbors, and own loving family.

Anyhow, that's about it for now. Sorry if this column was so skimpy but I have other less pleasurable duties that await me. Any DIY topic you'd like to see covered, write me c/o GTA though I won't always promise a response. Ta ta for now. Brian - GTA, 501 W. Glenoaks Blvd. #313, Glendale, CA 91202.



Another month, another column of links and other junk for you punk rock computer geeks (or those of you with too much free time, or a job where you can screw around on the computer) out there. I don't have much ranting to do this month, and I have a bunch of sites for you, so I think I'm gonna dive right into it. No, wait. Actually, I want to mention something first. Every once in awhile I get e-mail from some of you asking me questions like "Dude, can you tell me the cool punk sites?" What the FUCK do you think I do in this column every month? What, do you think I'm holding out on you - keeping the ultra-elite sites for myself? Honestly, I don't have time to give you any other links besides the ones in this column. Anyway, exploring the net can be fun (and a big waste of useful time, too) - so get to it. Okay, so we'll start of with No Masters, No Slaves at http://www.geocities.com/SunsetStrip/Lounge/2005/. NM, NS is a webzine with columns, reviews, some pictures (when I checked this out, the only pictures were of the Varukers), and band interviews and pages. A decent web site with plenty of content that should keep you busy for a while, at least. For those of you into the crusty side of punk (you know, Discharge, etc.) you must check out the Crust-Net Web Ring. As I've mentioned before, web rings are a collection of like sites that are linked to each other. In other words, if you are a crusty and managed to spare change enough for your computer, then this is the site for you. Check it out at http://w1.430.telia.com/~u43002269/east_end/crustnet/crustnet.html. Next up is The Punk Corner (http://www.fionline.it/dune/chain/punk/). This Italian site is fairly minimal, though it does have interviews with The Cramps, Pulley, and Dwarves. Doesn't seem to cover unknown punk bands much, but if that's this guys thing, then so be it. Worth checking out the interview with the Cramps if nothing else. One of the most frightening sites on the net has to be The Official Boris the Sprinkler website. This band has some guy that sorta resembles a giant grasshopper or mantis or something, and they wear wacky costumes and act goofy. There are some great pictures here of this guy that calls himself Reverend Norb and the rest of his band. Also, you can listen to some Boris songs, and check out a discography, upcoming live shows, and more. You'll find the Boris site at http://sps1.phys.vt.edu/~wgentry/chad/. The Atrophy Zine (http://members.aol.com/atrophyman/index.html) web page is minimal at best. There are a few stupid things here (like Your Momma insults and punk rock jokes) and a little bit of writing. This could definitely use improvement, but you might want to drop by the site if you have a few minutes with nothing else to do. I don't think I've mentioned the Japankore homepage before, but if I have, I guess I'll mention it again. Lotsa good stuff here about Japanese punk bands, including an interview with Melt Banana and Japanese record reviews. I guess Japankore is also a paper zine, and so they are working to put up the back issues up. There are also other resources for fans of Japanese punk, so check it out at http://users.loa.com/~gauze/. If you're into anarchy (and really, who isn't?) there's a decent Czech site at http://www.geocities.com/SunsetStrip/Club/1650/. Included here is stuff like the Police Attack Photo Gallery, LUNA (anarcho eco-feminists), Food Not Bombs, and info on squatting in Prague, among other stuff. Very cool. Broken Ear is a punk label and distro from France. They've got a decent page in both French and English explaining a bit of what they are about. You can read about them at http://www.brokear.base.org. By the time you read this, Epicenter should actually have a website up at http://www.epicenterzone.com. It was in rudimentary stages as of this writing, but it looks like the guy who's maintaining it knows what he's doing and so it should look good and hopefully contain some good stuff too. Finally, there is another new mailing list out there that you can subscribe to, and fortunately this one comes in both digest and regular listserv form. This one is dedicated to 77-style punk. To subscribe to the list itself, send a message to punk77-request@MyList.net with the word "subscribe" in the body of the message. To get the digest, send your message to punk77-digest-request@MyList.net with the word "subscribe" in the body of the message. Enjoy. Okay, so that's it for this month. You can write me at PO Box 8059; Santa Cruz, CA 95062 or e-mail me at hanford@cruzio.com. You'll find my columns, as well as those of Lefty Hooligan, Mykel Board, and the Rev. Norb at http://netpunk.base.org/. See ya.

"Property is theft." —P.J. Proudhon

"Intellectual property is mind theft." —Mykel Board

It was weirder than bailing Ian MacKaye out of the drunk tank. I walk into the medical building where my doctor has her office. I've got an appointment for a prostate check. Pissing every 45 minutes, I figure something's wrong.

When I enter the building, this fat little man with a walrus-style mustache sidles up to me. He's wearing a green uniform with a matching officer's hat. On the hat is a picture of something that looks like a brain. There's a red circle around it and a diagonal line through the middle.

"That'll be twenty-five cents, please." he says, holding out his hand.

"For what?" I ask, "you don't even know where I'm going."

"It doesn't matter," he answers, "I'm collecting royalties... For the architect. You use the building. He gets paid."

The urge to argue is less than the urge, so I fork over the quarter. Inside the doctor's office, I check in with the anorexia-thin receptionist and go to take a seat.

"Hang on there," she says, "you've got to pay the seat tax. Ten cents, please."

I reach in my pocket, taking the opportunity to stroke my problem area a few times.

"What's this one for?" I ask.

"Five cents goes to the carpenter and the other five goes to the guy who designed

the chair."

I sit down and wait until the doctor calls me.

When I'm in her office, she asks me to strip and lie on the table face down. Out of the corner of my eye, I see her reach into a box of latex gloves. She puts one on. Then she goes for the KY.

"After I finish," she says, "in addition to my regular fee, you'll have to pay a dollar in royalties."

"Royalt..." I start to ask before the finger penetrates.

"That's twenty cents to the guy who invented latex gloves," she explains," another twenty to the inventor of KY Jelly, thirty to the guy who discovered the manufacturing process and another thirty to the family of the first doctor who ever stuck a finger up someone's ass."

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Of course, none of this really happened. But it's the logical extension of our system of "intellectual property." Normally, when you do a job, you get paid for it. When you want more money, you do another job.

I'm not a fan of work. I'd like to see a pay system for doing nothing you don't want to. 100% unemployment, that's my goal. But if we're gonna have a bad system, lets have an equally bad one. A book-writer or a musician does a job. Instead of getting paid for it and going on to the next one, she continues to get paid, though the work is long finished.

Not only musicians and writers, but publishers, labels and hundreds of others. That's not all. Anyone who patents a medicine or an invention or trademarks a brand name, puts in their claim. You've got a lot of "intellectual property" there. You've also got a lot of folks manning intellectual shotguns to protect it.

Denise Dingbat writes a song and records it. *The Hairy Balls* sing a new version of it. *The Hairy Balls* pay to record their version. *The Hairy Balls* pay for the record pressing. *The Hairy Balls* sell the records. *The Hairy Balls* put Denise's name under the song, so everybody knows she wrote it. *The Hairy Balls* still have to pay Denise Dingbat! For what? What work did Denise Dingbat do for *The Hairy Balls?* None! It doesn't make sense.

It gets even dumber. Take t-shirts. Please.

What is a band t-shirt? It's an ad! It's a commercial for an entertainment entity. Wearing a T-shirt with *Earth Crisis* on it is no less commercial than wearing one with *Calvin Klein* on it.

How logical is it that a person PAYS to advertise something? A t-shirt says "I like this band. I want you to know." How logical is it that a person CANNOT advertise what they like.

But that's the law— and the policy of most bands. Your t-shirts must be *licensed.* That is, you have to pay the band to advertise them. What work did the band do in making that t-shirt? How did they participate? Yet they get paid for it. The *idea* is somehow theirs. That idea has a copyright. It's lucky no one can read your thoughts. Otherwise they'd charge you every time you THINK a band's name.

If the copyright/patent/royalty system were only stupid, I wouldn't object to it. Tamagochi, day-glow condoms, and *The X-Files* are stupid. BFD. But the evil goes deeper than just stupidity.

The scene: a street market in Thailand. It's Pat Pong during the day. Too early for the sex clubs, bootleg Levis, Doc Martins and Gucci bags are the attraction now.

Tables filled with cassette copies of big-selling albums cater to both the traveling tramps and the local Thais.

EEEEEEEEEEEEEE AWWWWWWWWWWWWWWWW EEEEEEEEEEEEEE AWWWWWWWWWW

Sirens howl down the street. A small white police car screeches to a halt in front of the Pat Pong gate. The door opens. Three cops get out, followed by an American. The American, dressed in a black suit, with polished shoes and very dark sunglasses, passes the cops. He walks through the gate and down the street. The cops follow.

At the first stand, the American reaches into the jeans piled in front of him. The Thai stand-owner and his wife strain to cover the look of horror on their faces. The American picks at the clothes, examining the seams. He throws them back onto the cart, motioning to the cops like you might call a dog.

The cops pull the jeans off the table and stuff them into a huge burlap sack. Tears well up in the owner's eyes. The cops say nothing to them.

Under American direction, the police clear most of the clothing stands and all the cassette tables. Everything, packed into a sack. The merchants try to save their livelihood. At a pocketbook stand, an old lady grabs the American by the sleeve. She cries, pulls on him, begs.

He turns to her and removes his sunglasses. His small eyes squint in the bright light.

"I'm sorry," he says, aware that she can't understand his words, "but my job is to enforce the law."

The next day, the newspapers print a picture of a giant bulldozer grinding cassettes into plastic dust. The newly jobless are gathering paper cups to beg on the street.

Let's hop on a private jet with the American inspector. We watch Thailand disappear from beneath us as we head for Delhi. When our plane lands, we follow the inspector into town to the local drug store.

Inside, we see the American inspector looking at the local brands, made by Indian drug companies. These drugs are cheap and readily available to the poor Indians. This time, a single Indian cop moseys in behind him. The cop, a young man with a thin mustache, wears a curiously calm look.

"They're copies," says the American. "These are drugs invented by the world's great pharmaceutical companies, made without license, here in India. They are frauds. Confiscate them."

"No," says the Indian cop, "our people need these drugs. The drug companies who invented them are already rich. We are not."

"Fine," says the American, "then you don't get any more drugs."

He storms out alone. We can follow him as he walks to his satellite-modem connected computer. We'll watch as he emails World Patent Central.

"India refuses to respect intellectual property laws." he types. "In violation of international agreements, it is removing legitimate profits from international pharmaceutical companies. I suggest it be put on the `non-cooperative' list. It's no longer a `most favored nation.' We need to subject its goods to the same high tariffs and international boycotts as other non-cooperating nations. We can bring India to its knees."

Clicking SEND, our inspector huffs back to his plane and takes off for Africa.

These are not fictional incidents, buckaroos, they really happen. Intellectual property laws cause poverty and death as well as simple annoyance. Remember, Clinton threatened sanctions against China, not for human rights violations, but for bootleg CDs.

There's another reason that intellectual property is evil. That is, it prevents innovation— or building on past ideas. Suppose the inventor of the typewriter took out a patent on the keyboard. Every other make of typewriter would need to pay to use the layout— or come up with one of it's own.

You'd have as many keyboard layouts as you have companies. People wouldn't be able to move from one machine to another without relearning the typing process on a new keyboard. Someone comes up with an improvement on the old keyboard. They electrify it, or attach it to a computer. Whoops, no good, gotta switch the letters around again.

Well, you ask, don't writers, authors, inventors, and other creative people deserve to get paid for their efforts?

The simple answer is NO ONE deserves to get paid for their efforts. We should do things for results, not pay. Given our social system, however, people NEED to get paid for their efforts. But they don't need to get paid differently from anyone else.

When a record label signs a band, they're hiring them to make a record. They should pay the band for making the record and that's it. Some bands will sell more records, make more money for the label, and therefore should be paid more. But once paid, that's the end. If you want more money, you make another record— or perform and get paid for that.

COLUMNS

If a drug company makes a drug, they should sell it, like any other product. If someone copies that product, then the company has to compete with the copier. Maybe they can improve their product, make it more attractive, sell it at a cheaper price. Whatever the case, only the THINGS they create are theirs to sell, not the IDEA of the creation.

The same goes for you musicians, writers, and performers. When you perform for others, that performance is THEIRS, not yours. The audience should have the right to do what they want with it, including copying it, pressing it and selling it at Bleecker Bobs. They paid for a ticket to see you. You gave them something for that payment. How can you own something after you sell it? Especially an idea: a song, a logo, a band name. How can you own these anyway? Ideas need to remain free if we are to do the same.

ENDNOTES:

—> *Missing the point dept:* MRR printed a couple of letters in response to my bike column. In that column, I parody the anti-smoking hysteria. The letter writers missed the parody, but that's not the point. They also challenged the statistics: deaths and sexual disfunction. They're real. I checked them myself. I didn't make them up.

Personally, I've had three bikes since I've been in NYC. I've kept each for an average of a year and a half. All of them were stolen. I've owned one car in my life, for a total of 6 months. I've never seen a cyclist given a ticket, though one letter writer has. Maybe he was lucky.

—> *And it's not even California dept:* "Thursday, Dec. 4, at 6:30: There will be a panel discussion and open forum on flirting. There will be no charge to attend."

Yow! I'll be there, wearing my pheremones. It's the *Society for Human Sexuality.* They seem to have a good attitude, except for "anyone over the age of 18 is welcome to attend." More info comes from weber.u.washington.edu/~humsex/

—> *Gotta match? dept.* The National Environmental Trust reports that between 1988 and 1992, there were more than 34,000 toxic chemical accidents in the US. Corporate accidents, they were. The same organization also reports that microwaving food in plastic containers releases a carcinogen called DEHP into the food. There is no plan to inform consumers.

Cancer rates are skyrocketing. What is industry going to do? Now that you're not allowed to smoke anywhere, who are they going to blame the deaths on? Fear not. If there's one thing industrial PR men DON'T lack, it's creativity.

BARBECUES! Yes, now they say barbecues are responsible for air pollution and increased cancer rates. Not only are your lungs held hostage to second hand smoke, but they also suffer from spare ribs!

Like the smoking smokescreen, it's all lies, of course. NET says "all 97 million American households would have to barbecue 14 hours a day— every day— just to match the pollution from industrial and transportation sources."

Pass the beans, please.

—>*Good deed dept:* A West PA promoter jumps out of a plane with a parachute that doesn't work. OK, what else is new? The guy splatters. No surprise. What IS the surprise, though, is that he asked people to establish a music fund for kids after his death.

Instead of turning people into junkies or Christians, this guy wants to die to turn 'em into musicians (an overlapping, but not congruous category). Strange thoughtfulness from a promoter!

The guy's name is Mickey Chalick. You can email jrogan@voicenet.com for information about the fund. It's worth a couple of bucks.

—> Q. If there's a punk and a skinhead in the back of a car, who's in the front?

A. A cop

That is among the punk jokes in *Atrophy Zine* where their motto is "Motto's Are For Sissies!" It's a fun little punkzine. You can get a copy for a dollar from Atrophy Zine. POB C-11, New Rochelle NY 10804.

—> *Christians on the rampage dept:* Dave Price, who does a music zine (he didn't tell me the name) sent me a copy of a Christian rant-poem he got in the mail. It's about how "all shall be laid to rest, for the lion of Judah shall open his mouth and roar." The poem was hand-written in alternating red and black pen. As a postscript it says "Read the Bible, The Proof is all There. Come to the Cross. Do it Now! Mykel Board IS WRONG. Christ Jesus is Right PERIOD! LOVE PAUL (capitalization is the authors)"

This would be weird enough, but Dave never sent Paul his zine. It was only listed in the "other zines" section in the MRR reviews. Did EVERYBODY get a hand-written copy of this. Yow! This guy is dedicated. Ah well, idle hands are the devils work... Reminds me, I'd better jerk-off.

—> *Can't get enough of me dept:* If you'd like to read some of my back columns, you can visit the column archives now in three places:

www.killcreek.com/devolution/mykel/index.html

www.worldchat.com/vic/wwp/mykel

www.ecs.csun.edu/~aquiroz/columns.htm

Thanks to Scott, Vic and Mels who're maintaining these sites. My own fledgling homepage is at: http://www.freeyellow.com/members2/seidboard/

—>*Speaking of the web dept:* There an interesting site at:

http://www.freedomforum.org/first/resources.asp

It's THE FREEDOM FORUM, a first amendment group made up of *Gannett/USA Today* formers and presents. It has some good reporting and presents lots of information about first amendment issues. It's interestingly one-sided though.

When *The Dallas Morning News* printed lawyer-client information in the Timothy McVeigh case, they supported the newspaper, favoring Freedom of the Press over the guarantee of a fair trial. There are other cases there where they claim a "public right to know" overshadows any other rights, like privacy or presumed innocence. In a way, it's an unintentional wake-up call, reminding us there is more than one amendment to the constitution.

—> I know most MRR readers don't get what you deserve— and boy are you lucky! But on the insurance front, it's another matter. I have no health insurance. But folks going to school or suffering the horrors of employment might. I also know that many readers here are more comfortable with natural medical therapies, saving their drugs for recreation.

Enter *Insurance Reimbursement for Alternative Therapies Equity* (2 Executive Blvd., Suite 404, Suffern NY 10901, 914-368-9797). Aptly named IRATE, this group will fight for you if your insurance turns down payment because your doctor is 'alternative.' Information is free, but they take donations.

My doctor listens to Smashing Pumpkins, is she alternative?

—>*Spam o' the month dept:* I don't know why there's so much complaint about unsolicited email. If you don't like it, delete. At least it doesn't kill trees. Besides, there's always so much interesting stuff.

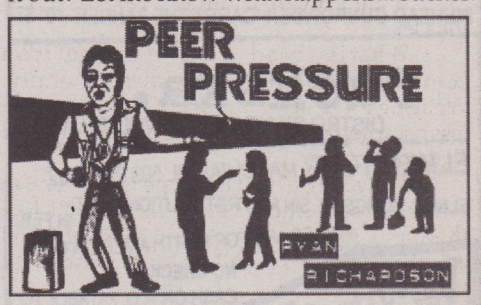
I just got an email message about a new phone card that will put me in God's graces. You see, 5% of their profits go to anti-abortion groups. You might be interested in the details. You can call them directly and toll free at: 1-800-636-6773 ext 4492. You don't have to tell 'em I sent you.

—>*Sucker for Parodies dept:* I love bands that make fun. THE TUBES, ALBERTO & LOST TRIOS, you name it. The new kid on the block is a metal parody band called: *Heavy Flo.* See 'em! They're funnier than a burning church!

—>*Ad of the month dept:* This one's from *Opportunity World,* a magazine aimed at suckers who fall for chain-letter and related scams. This is from the Classified Personal Ads:

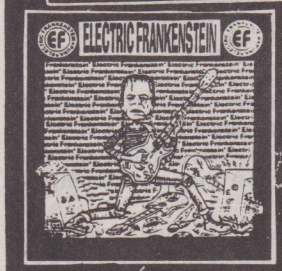
$1,000 WEEKLY- *GIRLS pay you for your Intimate Services. (Your area) Money never stops!!! Details $2.00. Brandies, 5187 Island Club Dr., Tamarac FL 33319.*

OK, who's got the two bucks to check it out? Let me know what happens... sucker.



Two days after I finished my last column, an advance cassette of the upcoming

Sonic Swirl Records



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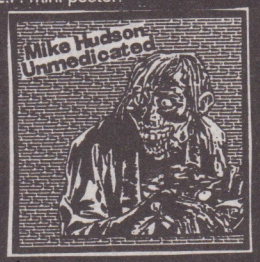

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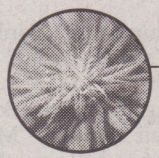
Facade Burned Black
Who Will Save The Children 7"
$3 USA/$5 World

Cavity *Somewhere Between The Train Station...*
LP $8 USA/$12 World | CD $10 USA/$12 World



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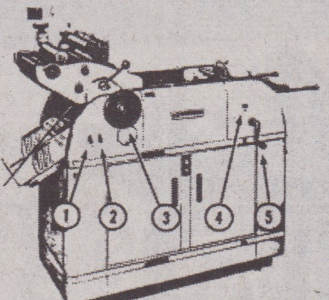

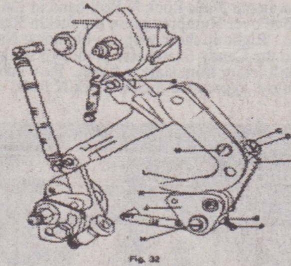

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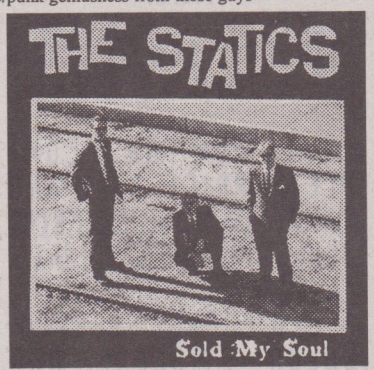

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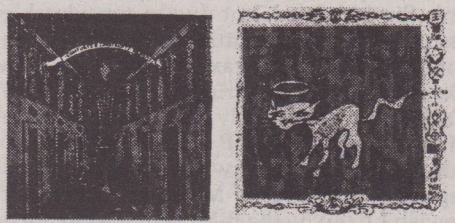
New Stuff On Probe Records

Bar Feeders / Human Beans split 7in.
The Bar Feeders are super fast puke punk from S.F. who also have a slammin' new full length LP on Depth Charge Records. However, this split belongs to new teen sensations, the Human Beans. They sound something like a cross between Grimple and the Rudiments. The most intriguing new, 40 once malt liquor swillin', dress wearin', punk band in S.F. Buy this one while they're still young and fucked up.



Ringwurm / Betty's Love Child split 7in.
Two San Jose bands who recently joined up for a two month tour across the U.S. and Canada. Otherwise the monstrously heavy Ringwurm and the melodic BLC have no business being on the same record together. It's like the Undertaker vs. Sean Michaels, the Heartbreak Kid. Hand screened covers in assorted colors. White vinyl. Recorded at Trainwreck Studio by Tom (who's recorded a ton of Bay Area bands from Spazz to Noothgrush) who called Ringwurm, "The best band I've recorded."

50 Million "ur2punk4me" 7in.
Long time favorites of the Probe's Kris Rockass. After I saw them play I asked them to do a record and they quickly recorded this during their stay in SF. Only two songs but one of them is possibly the best song to come out on this label. Highly recommended.

Matty / Max split 7in.
Very limited pressing only because it's a somewhat poorly recorded live recording. A hilarious three song set done by Matty Luv during the time between the break-up of The Fuckboyz and the formation of Hickey. The other side is Max. Max may tell you that he works for the CIA and that the Mafia is trying to kill him, among other things. However, his songs are much more down to Earth than you may expect. One person told me, "Just knowing Max and hearing that song, it's the only song that ever brought tears to my eyes." Punks beware: an entirely acoustic record.

All 7" are $3ppd. Buy three, get one free.
Also have: Hickey-VGS split, Better Than Your Hand, Mental Pygmies-Whopper Breath split, Your Mother, "Another..." comp with Fuckface, Charles Bronson, more....**Also:** full length CD's from Your Mother, Hickey, Ringwurm, and "Death to False Metal" CD $8ppd. Probe zine #6 $4ppd., but I'm down to my last box. Still got a bunch of #5 though.

Hey, Tracy Z. (former roommate and friend) is still cool with me sending out free full color naked photos of her with every purchase from Probe Records. Plus, it gives me a nice excuse to take more photos of her every couple months or so.

PROBE RECORDS

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COLUMNS

NASHVILLE PUSSY "Let Them Eat Pussy" LP (Ampethamine Reptile). You'll be utterly shocked and amazed to hear me say: this mofo rocks. Carrying on (and repeating) their fine legacy of singles, "Let Them Eat Pussy" is full scale rock & roll. NP so possesses me that I'm not only willing to risk having all my hair singed off at their shows, I'm ready to thank Corey for such an honor. The LP has a great live feel to it... I can now rock in the safety of my own home (near the open-faced gas furnace for added effect). The downside for the devoted is that five of the twelve songs have been on the singles, but all the slow pokes and non-7in. buyers will reap the benefits. Actually, two of the tracks "I'm The Man" and "All Fucked Up" were slated for release on Austin's Big Jerk label, but due to considerable ass dragging and mutual disdain between band and label, the wax was not to be. I so liked the tunes that I tried to rescue the two tracks (both rippers only made better by Mike Mariconda), but the LP was already comin' out, and AmRep didn't want even more tracks repeated. Speaking of Mariconda, there's a newish LP out by the B-MOVIE RATS called "Killer Woman" (Deadbeat). This one cooks most of the way through. Some chick on the cover is slicing her tongue open with a razor.

Triple X has done North America the long overdue of reissuing the SAINTS "(I'm) Stranded" on CD (once again, I must ask: why no vinyl? If ya'll can print endless thousands of DI LPs, surely the Saints are worthy). A far superior package to the Aussie Harvest double CD reissue from the recent past. Two great covers (originally issued on the "1,2,3,4") are included as bonus tracks... I've had "River Deep Mountain High" running through my head for a few weeks now.

On the collecting front, the new Amoeba store in San Francisco opened with many a vinyl hound on the make. One lucky newcomer picked up the gut wrenchingly rare Endtables EP with sleeve for a couple bucks. The scum of the world congratulate and admire you and secretly wish they could've rolled your ass in the parking lot and made off with the goods. Rumor has it that Amoeba has only skimmed the surface on their mighty pond 'o records.

As for the continuing deluge of early punk comps, we have some new kids on the block. HATE YOUR NEIGHBORS is a pretty swanky pack of New Zealand punk rock anthems '78 - '83. Though it says "volume I", I doubt a second volume of 70s Kiwi punk is out there. Plenty of good underrated tunes... the Dum Dum Boys finally get some deserved exposure. Another recent and notable piece of Kiwi wax is the DEAD IMAGE "Metallic OK" LP, a posthumous release of material from '82 - '83. Mayor Bruce Roehrs claims it has all the markings of "street punk". Expectations of the label were decidedly cautious as evidenced by the pressing of 125 copies. Collector scum breathe deep. It looks like Espana has finally jumped on the bandwagon, and we have BLOODSTAINS ACROSS SPAIN. This volume has a lot more '82-'83 stuff than most and leans toward the hardcore side of things. Worth checking out, though on the rather average par of Bloodstains these days. The barrel scraping in England continues with RAW & RARE (volumes I, II, and III) and CHEAP & NASTY. Friends assure me that I'm overlooking some redeeming tracks, but I find most of the tunes to be hopelessly weak. The producers were wise enough to make these compilations somewhat limited.

The enterprising lad responsible for Brain Transplant magazine has some cool projects in the works. A reissue of the terribly rare CRAP DETECTORS "Victims of The Media" LP. These prolific Nebraskans originally issued the LP in 1978 in an edition of 300 copies, then released the great "Police State" 7in. and continued with numerous art-damaged releases. "Victims Of The Media" is a real DIY classic... the music is a bizarre blend of cool amateurish punk rock and self-indulgent prog rock crap. An LP of live TEENAGE QUEERS featuring BOBBY SOXX is also in the frying pan. These tapes have been in regular rotation on my car stereo for a few years, but some sound issues forced the tunes onto the eternal EV backburner. Thanks to Mr. Mah's efforts, you finally get to hear such early Texas punk classics as "Hamster Sadist", "Swastikas For Christ", and "Fuck Power Pop" along with unbeatable Bobby Soxx audience banter, all in super back-and-forth telefonic sound. Lastly, an EP of material from the legendary DOGS (the California outfit) is also slated for release. I can only hope the material is from their second 7in, the scorching "Slash Your Face" EP (Detroit, 1978).

While Amish till the fields, Zodiac Records cranks out tasty punk rock morsels in Camp Hill, Pennsylvania. Their STILETTO BOYS "8 Track Stereo" EP is a godsend for Dead Boys fans hankering for a new addition to the stacks. The back sleeve features the all-male band doing "the tuck" that has thrilled adolescent boys for generations. A couple pressings of 200 each gets this on the Peer Pressure A-list.

The road calls... perhaps a couple thousand miles down the road some new exciting column material will present itself. Keep those care packages coming. Peer Pressure / P.O. Box 49984 / Austin, TX 78765

Yeah, yeah, New York City is back. That and $1.50 will get you on the subway but nowadays those trains are graffiti-free, and for the first time you can use your brand-new Metrocard for a free transfer to the bus. Oh, and if that's not enough for you nice-place-to-visit-but-I-wouldn't-want-to-live-there types, the Metropolitan Transportation Authority is contemplating the unthinkable: Dropping the subway fare.

Crime hasn't been as low since 1967. New York is now ranked 150th out of 189 cities for violent crime, and it's dead-last for cities with populations over a million. And that's not all. Fortune magazine has just named the Big Apple its Most Improved City for Business in North America (fuck off, Winnipeg!). It's not just the city's stubbornly high unemployment or Mayor Giuliani's tax giveaways to big business that put New York at the top of its list. There's something new in the air. New Yorkers, the magazine crows, believe in their city again.

The securities racket generates two-thirds of New York's economic activity, and the stock market continues to rise to new statistically-unfounded heights every session. A decade-old open-door policy to the movie industry has transformed it into a second Hollywood. And Silicon Alley, a district of high-tech software companies in the East 20s, was a slow-starter at first but is now attracting thousands of ex-pat Californians. So many out-of-towners are moving in that one-bedroom apartments south of 96th Street start at $1,800 a month and that's not including the required two-month fee for the real estate agent. All the traditional slums are gone. Blitzkrieg gentrification has driven the working poor out of Hell's Kitchen, the Lower East Side and the no-name neighborhood west of City Hall. Only Harlem is left, but even up there speculators are already snatching up $500,000 townhouses as fast as they can.

A torrent of tourists gawks at the new Disneyfied Times Square from atop their flotilla of pseudo-Brit double-decker buses, ask preternaturally friendly police officers for directions to the Empire State Building and happily shell out 8.25 percent sales tax at Starbucks and The Gap and Strawberries identical to those they have back home. The new yuppie-owned apartment buildings are freshly sandblasted, the sidewalks are bleached clean and the homeless have been evacuated to Only-Giuliani-Knows-Where. New York World is open for business, and It's a shell of a town.

I first arrived here on a blistering hot morning in August 1981, to attend my first day of college at Columbia. A painted wall across Eighth Avenue from the Port Authority Bus Terminal encouraged me to buy war bonds. The cab fare to my dorm, normally $10, came to $52 thanks to an unauthorized tour of the Bronx. The sidewalk in front of campus was cordoned off by a square of yellow police tape where the body of a woman lay face down, the hilt of a knife sticking out of her back. In my room I turned on my clock radio, the kind with the flip-drop numbers, to hear a WINS reporter interviewing a

construction worker trapped under an I-beam at a midtown building collapse.

"How are you feeling?" the reporter asked.

"Unnnnngh," the guy replied.

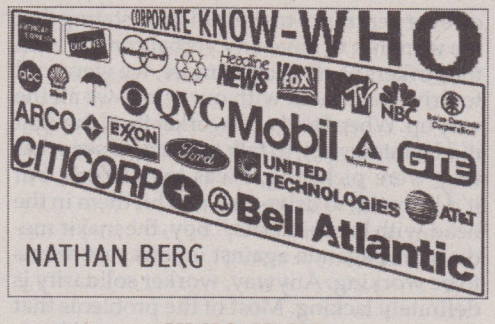
That night I headed out with my new roomie, a schizophrenic Marxist from Boxford, Massachusetts to see Blondie at the Mudd Club. It cost $1 for a seat at a picnic table resting on an inch-thick miasma of sawdust and miscellaneous spilled fluids, but there was a two-beer minimum, about which we complained vociferously. The band sucked—they were touring their fatal "Hunter" album, so we spent the night hopping from one now-legendary nightspot to another before collapsing in a haze of nicotine and cheap vodka at 9 am.

Friends who moved out to the suburbs in a lame assertion of adulthood are now returning. The world that I knew back in the early '80s, seedy, dirty, more than a little dangerous, is dead, the victim of socioeconomic backlash against sleaze and the inevitable realization that the wedge of land between the Hudson, East and Harlem Rivers is too strategic to cede to a bunch of artists, musicians and other underachievers. But while nobody misses the stray bullets or the crack wars, the place that Gerry Ford once told to drop dead was crammed with hundreds of dive bars where drinks were low-rent nightclubs that you could actually stand to hang out in more than an hour and neighborhoods where just about anyone could afford to live. Now the drinking age is 21, the family-values set has closed down all the clubs and the slumlords demand that you pay for their credit check. Hell, this knee-jerk Democratic city has even gone and reelected a Republican mayor.

New York was a place where people came to test themselves. If you could overcome the city's pervasive sense of menace, the cockroaches and the psychotic drivers, you became a member of the urban elite. Nobody honks anymore. Only the bugs remain.

The new kinder, gentler New York City offers nothing more than multiplex theaters and chain stores and corporate theme restaurants. It's just like what you'll find in any mall in any town in America, but without free parking, which is why all the tourists feel so damn comfortable. One can only hope that they'll figure that out, stay away, and let this place decay back into the cultural center of the universe.

P.S. Like every other asshole, I now have a web site. But unlike every other asshole,s collection of spinning logos, weird classic rock outtakes and wedding picture albums, there,s no bullshit—just good basic content of cartoons and columns, including stuff I never got printed elsewhere. Check out http://www.rall.com and let me know what you think. Address: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com.



HI HO. HI HO.

Some of you may be interested/disappointed to learn that despite my constant written assault of the corporate world, I actually work for a large multinational corporation. Surprised? Yeah, it's not something I'm particularly proud of. However, since I have an inside glimpse of the corporate world, I figured that I might as well share it with others. I'll try to explain my motives and reservations for working there, the crazy day-to-day activities that happen at both my company and the industry that it's a part of, and how it relates to the larger picture. It's actually pretty interesting.

First off, if anyone working for my company happens to read this column, I'm fired. My employee handbook, which I'm going to be referring to a lot (herein as The Handbook) is quite adamant about this. It reads, "Any communication of any kind regarding the Company (They capitalize the word 'company' in every usage, much like the word 'he' is capitalized when referring to God in the Bible) with the media, or any outside persons, whether by discussion, interview, written release, or otherwise, may not be done without the prior written consent of the Vice President." Well, I didn't get the big man's permission, so anything I say in this column is grounds for my "immediate discharge." That should tell you something about the company right off the bat.

OK, I work for a British company called Johnson Matthey. Like most corporations, they have a ton of different tiers for their different divisions. I work, specifically, for Johnson Matthey Semiconductor Packages, Inc., which is part of the Electronic Materials Division of the main company. They have a few more divisions but the only one that comes to mind is the Precious Metals Division that mines gold, silver, etc. They have businesses in every part of the world, but I'm pretty sure our factory is a branch from the larger company based in Spokane, WA. (See. I work there, and I don't even know how their structure works.)

Anyhow, my particular factory is involved with integrated circuits, better known as computer 'stuff'. I can't go into overwhelming detail-because doing so would surely bring legal action against me-but I can give you some dirt. Our factory has two main customers, Intel and Cray Research. The building is split into two sides, with each one manufacturing a product for one of these companies. I work on the 'Intel' side. Basically, we make the computer chips that Intel uses with their Pentium Processors. The other side makes circuit boards that eventually make their way into Cray Supercomputers. These computers are mostly used by other large corporations or military institutions, who use them to run weapons systems. Very noble, indeed. (You may have seen the episode of The Simpsons when Mr. Burns kicked the big supercomputer. That was a Cray.) Well, hopefully you followed all that.

I live in a very small town. 12,727 of us, to be exact. Johnson Matthey (which I'll refer to as JME) is just one of many electronics companies in the area. Cray/SGI, Gore Technologies, and Hutchinson Technology are also prominent players in the area. It's almost becoming some sort of Silicon Valley in and of itself. These companies like this part of the country because the standard of living here is very low. Therefore, they don't have to pay their workers as much as they would elsewhere. They pay enough, however, to beat most other job prospects in the area. They also offer insurance, which is kind of rare in these parts, so that the masses will flock.

And flock they do. A lot of my friends and family work at JME. My mom works there. My dad used to work there. My friend, Rob, works there. So does my friends Tim. Festy, Amber, Ben, Melissa, Jason—they all work there. My mom's best friend works there. So does her boyfriend. Mike Zucollo of Asinine Solution fame-his dad works there. I think you get the picture. Everybody works there. That's no big surprise when you consider the number of employees is about 10% of the population of the town. Needless to say, if some higher-up decides that we aren't profitable enough, and chooses to nix our plant, Chippewa Falls will be hurting.

So, yeah, JME has a large impact on the community. However, the most interesting stuff happens on the inside. To completely understand, you have to know what it's like on the inside. The place is meticulously clean and sterile. It's filled with a bunch of crazy machines that you couldn't even imagine existed. You can access each room by pressing a button and having the door slide open in front of you, Star wars-style. There's rooms filled with all kinds of ultra-dangerous chemicals. There's rooms filled with nothing but microscopes and people dressed up much like those goons in the god-awful, disco-laden Intel commercials. (For claiming to hate television, I sure do mention commercials a lot, huh?) There's also a ton of offices, where all the policies and sales are done. Just taking a tour of the place is enough to blow your mind. I doubt security will let you in though. Unless, of course, you want a job.

Getting hired is a long, arduous process in and of itself. You have to take all kinds of placement tests that help management decide whether you'll be running a machine that handles large volumes of high-priced materials, staring into a microscope for your

entire shift, or pushing a broom. Then you have to pass your drug test. No comment. You also have to go to these boring-ass orientation sessions where they teach you the rules of employment, the hazards of working with the chemicals they use, their stance on sexual or racial harassment (which is, pretty much, lip service. Many of the people I work with are racist, sexist, and/or homophobic, and no one really cares), and the ramifications if you decide to give away company secrets in an international punk rock magazine. When you finally do get hired, it's through Kelly Services—which is a large temp service company. Then, after 3 months, they evaluate your performance and, barring any unforeseen circumstances like, say, a background check saying you've been convicted of a crime, they hire you on. Congratulations! Your life just got worse.

Now, you have to put up with all the Dilbert-type crap that goes on in any large company with a top-down power structure. You get to witness what appears to be the largest waste of paper in the entire world. I swear, they waste so much paper at this place that it makes me ill. There's supposed to be recycling bins for all this scrap paper but there's actually only a couple of them. Most of the janitors just empty them into the normal trash anyway. You get to put up with the backwards-working minds of today's average I've-got-a-college-degree-so-do-as-I-say personalities. You get to put up with the world's largest prick boss ever. Not my supervisor, but her boss. The guy is, seriously, the biggest dick I've ever met. (Boy, I'm just begging to get canned, huh?) Someone told me a story about his previous job, where he pissed off some employee so bad that this the parking lot after work and kicked his ass. (OK, I'm a pacifist, and don't condone violence in any form, but I almost broke a smile when I heard that one.) You also get to dress like a geek. I don't actually have to wear the full "bunny" suits (Ninja suits, if you ask me.) but I get this ugly-white-smock thing. And on that ugly-white-smock thing, I yet to wear an x-ray badge, which monitors my intake of radioactivity from certain equipment. For the most part, the ugly-white-smock thing just serves as a cover-up of my regular clothing. The Handbook says that "your dress should be appropriate to the business situation" and that, while you're working, you should "avoid extremes in fashion, jewelry, or hair styles." It also states a reminder that "you convey the reputation and image of the Company." Fitting then, that I always show up looking like a dirtball scumbag.

We, meaning JME employees, are non-union. I see that changing pretty soon. Not if management can help it though. Last year, a union from a semiconductor packages company in Minneapolis was going to send some strikers over to our plant to protest some corrupt business practices by our company. I don't remember the details. But, the day they were supposed to show up, there was a memo on every entrance to the building, stating that we were not to have any verbal contact with the strikers at all. Furthermore, we were told to drive past them with our windows all the way up. When I told a co-worker that I thought it'd be interesting to talk to them, to see what they were picketing, I was told, "Yeah, but it'd be better to drive past and hit them in the head with baseball bats." Boy, the major media's propaganda against unions sure seems to be working. Anyway, worker solidarity is definitely lacking. Most of the problems that folks have with JME are on a personal basis and don't foster a worker-based struggle to change things. Plus, with issues like the fact that we make a considerable less amount of pay than other workers in the same industry, they don't seem to understand that unions could give some assistance. However, there are some changes that get made that affect everyone and then there will be a sudden outburst of the threat to unionize. Some of them are for fairly minor issues. Last year, everyone freaked when 'the suits' decided we could no longer play the radio over the stereo system because it didn't portray the proper image to potential customers when they visited. Personally, I thought that this was great. Perhaps you don't understand how awful it was on the two days-a-week that we had to listen to the country station. (Yep, living in Wisconsin has some definite downfalls. Snowmobilers are another.) So, they lost it over that. The newest one, so I hear, is the fact that they're making everyone work on the day after Christmas. Typically, December 26th is a paid holiday for us. Now, they've decided that we have too many orders to shut the plant down for anymore than 48 hours. Well, I guess everyone has lost it, and plenty of telephone calls have been directed to union representatives lately. Having a union would be a good thing, it's just too bad that no one wants one because of our lack of fair pay, or as a means of resisting constant manipulation by management. They're just mad that we don't have the radio on anymore. Typically, in the corporate world, companies explain to employees that unions jeopardize productivity and, in turn, give the company less profits to throw crumbs our way with. It's not mentioned that the they're already making a substantial profit, and receiving countless government "grants."

Speaking of which, I've seen some interesting faces at the plant this year. Earlier in the year, some of the major traders on the London Stock Exchange came through for a tour. I'm sure that my boss didn't appreciate me wearing my "People Before Profits" T-Shirt that day. Then, a few months later, our Republican governor, Tommy Thompson, took a tour with his colleagues. Thompson, who is notorious for his dismantling of Wisconsin's welfare system (which ended up serving as a model for the national dismantling that occurred the next year), has been giving state funds to JME, and other computer industry companies, and justifying these "grants" as a terrific creation of jobs. Heard that before? Or have you ever heard a really good song that starts with the lyrics, "Publicly subsidized, privately profitable." This is what they were talking about. Most technology-based companies are receiving vast amounts of taxpayer's money to create new jobs. However, this money doesn't have to be paid back. They can just use it to create more wealth. Of course, trickle-down economics explains that we should eventually see some of that money, but I'm not holding my breath.

Could us measly workers make any big dents in this industry? Could we go about ways of using the 'normal' political process to create positive change? Sure we could. In fact, JME encourages it. Well, kind of. Going back to the Handbook, "You are encouraged to be informed and involved in civic or charitable organizations and in the political process." But here comes the punchline. "However, activities that will encroach on the time or attention required by your job are discouraged." The message is clear and concise. Work all week, go shopping/drinking on the weekends and, if you find the time or the motivation to get off the couch, partake in a little civic activity. Just make sure that your silly, little politics don't breach the #2 rule, under General Codes Of Conduct, that states we are required to "be loyal and respectful to our Company."

Now, don't get me wrong. My job is not all bad. Yes, I hate my job, but there are a few positive aspects of it. First, I have the best, full-time hours known to man. I work from 11 am to 11 pm on Tuesdays, Wednesdays, and Thursdays. I have the other four days off. Also, I have a pretty cool supervisor. During my yearly review, which is done to mark your progress and set "personal goals," she told me that she hoped I was not working at the Company in a year's time. She said that I am "too smart" to be wasting away at some factory. And, admittedly, I make decent cash. Not that it's enough, but I'm surviving. It's a great change from when I lived in Boulder, CO, making a lot less money and paying out of my ass for rent. (Of course, I actually enjoyed my job in Boulder, so it's kind of a shitty trade-off.) However, if I had to support a family on my wages, which many of my co-workers do, I would be suffering, to say the least. In the company's defense (Remember, I have to be loyal AND respectful.), they have a really good insurance plan. Actually, they have two insurance plans. One is only $8/paycheck and it's been a big pain-in-the-ass to all those who chose it. The other, which I chose through some stroke of intuition, is $13/paycheck and does an excellent job of coverage. How excellent? I spent four days in the hospital earlier this year for a bout with food poisoning. (You don't know what suffering is until you have to drink an entire gallon of cherry-flavored laxative in an hour.) The total bill came to $3,500. I only had to pay $100. They also just paid for my recent knee surgery. The total bills haven't arrived yet,

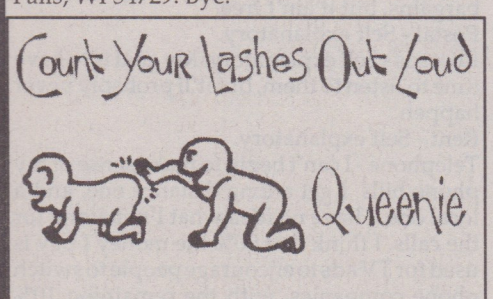
but the total figure looks like it will be well over $10,000. Furthermore, I haven't been to work since my surgery. Yet, I still get my paycheck every two weeks, for the full amount. Ah, the benefits of Short Term Disability. (That's right. I'm not working, but I'm still getting paid. Chalk that up as an accomplishment of one of my life's major goals.) And, finally, it's amazing how much trust they put into a young dork like myself. I work with some amazingly high-dollar products. (Have YOU ever made a $100,000 mistake? I've made a couple.)

So, there definitely are SOME positive aspects to my job. But, they are wrapped up in the endless amount of daily, corporate drivel and the well-documented corruption of the technological industry it's a part of. I can't help but feel that I'm sacrificing my personal beliefs (You know, I've been known to speak out against multinationals every now and then.) for a small amount of personal gain. I believe we in the punk rock culture refer to this as "selling out." Maybe I wouldn't be so upset if I got fired over this article after all. In fact, I'm going to consider it a New Year's resolution: to become financially stable enough to terminate my employment with 'Johnson Crappy' and do something useful with my life.

END OF MESSAGE.

l. -I read an article in The Progressive that I thought I'd share with you. It's talking about Chinese President, Jiang Zemin's visit to the states to have a big gala with Mr. Bill. There was no one in attendance who could grill Zemin over his country's horrible human rights record. (They continually throw people in jail with no charges and are repeatedly accused of rape, torture, and murder. And let's not forget the whole Tiananmen Square incident.) So, who was there? Check this out. "In attendance were the CEOs from Apple, Atlantic Richfield, AT&T, Bell Atlantic, Cargill, CNN, Eastman Kodak, GM, IBM, Lucent Technologies, Miramax, Mobil, Motorola, Pepsico, Procter & Gamble, Time Warner, United Technologies, Walt Disney, Viacom, and Xerox." Gee, who do you think the real, world leaders are these days?

2.-Anyone who wants to hear my misguided opinions on politics, Weird Al, Twin Peaks, pinball, root beer, or the Green Bay Packers can write to me at: P.O. Box 504, Chippewa Falls, WI 54729. Bye.



"You can do whatever you want. You can fuck me up the ass; you can come on my face. Just don't touch my hair; I just washed it." When I think of romantic lines, this one always pops into my head. I actually wept when I first heard this. Now, that's deep. That's true love. For those on the quest for true love, or love, or just something new to try cuz it's cold outside and there's nothing good to watch on TV, write me a letter stating your deepest, darkest desire and I'll include it in my bag of tricks. Let's just see what we can do to make your Valentine wish come true.

The majority of the letters I receive are requests for more information or for a specific referral. Then I get letters from kinky punkers that just want me to validate them. Once in a while I will get serious questions from individuals who request I answer them privately. All these I gladly accommodate. But lastly, I get letters like this one. I'm gonna bite, pun intended, on this one even though I know I shouldn't, cuz it's actually a great question and I couldn't have written the letter better if I tried.

Dear Queenie,

I'm writing you because I love your column in MRR. I always read you first, then Dave MDC, but you first! Yes another fan. As far as who I am- my name is Nick and I have the body type described in you column in issue #169. Down to your last detail. A prick you can hold with both hands and still enjoy orally. Anyway, I'm married and my wife and I have assumed a dom/sub relationship. I confessed to her my strong urge to be sissified to the max. I guess it's safe to say that I am a bottom to the core and with my wife/Mistress's new interest (she loves to fuck my ass with big dildos) I whimper, and moan and take what she gives, but what I'm worried about is that I think that I'm getting too loose. When you get fucked, I know that one's butt hole will never be as tight as it once was, but what if you get fucked a lot in a period of a month; starting at 9_" circumference and going to 10_" (it was a zucchini). Her goal is to fist me. It's now been a few weeks, but I've noticed I sometimes have accidents and I even poop on myself without realizing it. I can easily insert 3 fingers. Do butt muscles ever get their tightness back? Am I destined to wear diapers? In the past, I've been with a few guys but they had little dicks, so this stretching thing is new. Have you ever fisted anyone or been fisted? We got a butt plug and it's huge!! Gotta be 11" around! I wanna try to take it, but it's that extra mile I fear. Should I loose the idea? Now at the moment, I'm not a walking hole or anything, but I'm worried about my tightness. I may be married, but we swing and I like boys and...

Well that's that. I have to confess that I wonder what you look like very much. Please write me back and send me a picture of you. I'll be happy to send you my picture if you want one. I have some hot sissy picks! Write me back, please, please, please. Sincerely yours, Nick

This "concerned boy from NJ" did ask me to please not print his letter but answer him in private. But I thought it would be best to reassure him that he's not alone. Plus, he said he loved my column. So, for you sweet Nick with the massivehole, do I think you should lose the idea of trying to take an 11' butt plug up your already sagging ass? Better to lose the idea than lose the butt plug... And will I send you my picture, in exchange for one of yours? What would I do with another picture of a loose assed sissy boy? And you think that is worth a picture of me? Me, with an asshole described best by Orson Wells when he said "rosebud"? Me, who can't walk home from Maximum without getting asked if I want to go into Popeye's chicken and get something to eat? Sorry, you're gonna have to ante up a lot more if you want a picture of me. But don't take it too hard, with your ass, you'd probably lose it anyway.

Now, as anal enthusiasts already know, assholes can stretch to accommodate objects bigger than a bread box, yet stay tight and perky as ever. Make sure to take the proper precautions: Lube, lube, and more lube. The anus is interconnected with the pelvic muscles and contracts rhythmically during orgasm. These contractions actually work to make these muscles stronger and more toned. Which will keep your anal opening tight and firm no matter how hard you try, so don't worry your itty bitty head about the black hole syndrome. But if I'm wrong and you are experiencing anal leakage, try using a tampon. Don't be embarrassed, they are now made so small, they can fit in your pocket and no one will ever know. *Hey, is that a tampon? No, man, it's just my lipstick.*

For the butt curious, I suggest you read **Anal Pleasure and Health** by Jack Morin (*Down There Press, 938 Howard Street, San Francisco CA 94103, $16.50, 288 pages,*) which is described as "the first comprehensive, reliable source of information and suggestions for the millions of men and women - straight, gay and bisexual - who want to include the anal area in their sensual and erotic activities." Well that just sums up about everyone, so pick up a copy or two, (mine always seems to disappear somehow) and learn how to be more receptive to new experiences.

Auto-erotic asphyxiation has been made popular again by Michael Hutchence who reportedly did **not** die by this practice although he was found dead in his hotel room, naked, with a belt around his neck but no apparent sign of attempting suicide. I guess it's easier to believe that he was depressed, and not just sexual. How did they justify that he left behind not one, not two, but four grieving lovers? Must be his psychiatrists... Auto-erotic asphyxiation, also known as asphyxophilia or hypoxyphilia, is when sexuoerotic arousal and attainment of orgasm depends on self-strangulation and asphyxiation up to, but not including, loss of consciousness. This is most commonly done by constricting the neck and blocking airflow. What is actually takes place is an interference with the blood supply to the brain, causing cerebral anoxia that is subjectively, and stupidly, perceived as giddiness, lightheadedness, and exhilaration. Autoerotic asphyxiation deaths account for 6.5 % of all self-in-

duced adolescent deaths and 31% of all adolescent hanging deaths over a ten year period. The most common age group is 12 to 25 years, with 71% of victims less than 30 years old. Due to the social stigma, lack of professional awareness, and few recorded experiences, the actual number of living asphyxiates is not known. Please don't think you will be the first. If you really want to choke the chicken with plastic bag over your face, just make sure your mom is standing nearby with a pair of scissors.

On a personal note, I have been going through some crazy shit that will hopefully find some resolve soon. It's taking up so much of my time, I'm almost living a respectable lifestyle. Time for me to get back on the saddle again. Unfortunately, I got so busy I let my horse go. Boy never looked good in leather anyway. Gotta go out and get me a stallion. Or at least a boy who can think and fuck, but not necessarily at the same time. Now that would be a first!! Hell, I've never encountered one before, but ya know, I can't think of what use that would be to me anyway. Well, til next time, play hard...

A few years ago my friend Earl was over to the house, and we were watching the local news on TV. One of the stories on the news said that Bill Gates had become the wealthiest American, with an estimated net worth of 10 billion dollars. (Remember, this was a few years ago.) Earl comments that there is no way he'd trade places with Bill Gates. You might expect Earl to explain why he wouldn't, but Earl doesn't seem to feel the need to elaborate. I don't know, maybe 10 billion dollars is an obvious turn-off, and I'm just missing it. Knowing Earl though, my guess is that he thinks filling out the tax forms would just be too difficult to make it worthwhile. I don't bother to ask him though, since none of the articles I've read about Bill Gates gave any indication that at some point he might consider trading places with a penniless individual with a drinking problem. Anyway, later the sports comes on and there's a story about Mike Tyson beating the crap out of some opponent in a heavyweight fight that lasted only 90 seconds. (Remember, this was a few years ago.) The report says that Tyson's opponent will receive an estimated purse of 10 million dollars, at which point Earl blurts out, "Shit! I'd get in the ring with Mike Tyson for 10 million dollars!" I point out to Earl that 10 million dollars is a thousand times less than he was willing to turn down 20 minutes earlier for being Bill Gates, and Earl explains that he knows that, but he just couldn't handle the responsibility. Earl had a point, there's really not a whole lot of responsibility in getting your head smashed in by a psychotic 250 pound ex-con, except maybe for showing up on time.

Last month we had a meeting of the MRR staff to discuss a number of important issues. Tim announced that it was the policy of MRR to make an annual financial disclosure to our readers detailing how we spent the money we had received this year, and that those figures needed to be completed soon. Nobody said a word about it, which surprised me. Personally I don't really think how I spent my money is any of the readers' business. But, since no one else complained I went home, booted up my computer, and had my accounting program print out the relevant information. When I showed up at MRR to turn in my financial report Tim said that he didn't mean we had to turn in personal reports, just one for the zine as a whole. I told Tim that he had been ambiguous in what he stated at the meeting, and warned him that every staff worker will probably show up with their report, and they might be pissed they did all that work for nothing. Strangely, in the weeks since, no one else has turned in a report. I'm afraid that people just aren't paying attention at the meetings.

Since I prepared the report I figure I might as well go ahead and print it, but I must ask that you please not write in asking for additional details. Here are the raw figures in dollars:

Auto repairs 529.00
Cable TV 291.00
Clothing 175.00
Entertainment 9.00
Gambling & misc. 4,039.00
Gas 294.00
Gifts 7.00
Groceries 1,526.00
Lunch 1,584.00
Magazines 64.00
Medical 519.00
Postal 232.00
Records 1,170.00
Rent 8,400.00
Telephone 1,071.00
Travel 1,403.00
Utilities 547.00

Let's go over the figures briefly:

Auto repairs - Self explanatory. (With my old car that would have been the weekly figure.)

Cable TV - What a rip off. The local cable company only has 30 channels including local broadcast channels. Where I live an antenna is not an option. Satellite would be a great solution, giving me around 200 channels for the same price. The catch is that congress passed a law that the satellite companies can't give you the local stations. They did that as a favor for the cable companies. I'd like congress to do me a favor and go fuck themselves!

Clothing - I feel awkward about printing this. I don't know what people's reactions will be. It could be that now I'll be walking around, and people will be thinking, "That guy is disgusting. He only spent $175 on clothes for an entire year. Doesn't he take any pride in his appearance." Others might think it was too much.

Entertainment - Nine bucks doesn't sound like much, but I never go to movies. I think the last time I went they only had black and white. That doesn't leave much in the category, except maybe for shows and hookers.

Gambling/Misc - This category is mainly small items like toilet paper and cat food, although I bought a really cool new answering machine in June. I'm pretty excited about it, and I'm eagerly awaiting my first message. It's not that nobody ever calls, it's just that I almost never leave the house. I lost some money gambling this year, which makes the total for these combined categories surprisingly high. You would think gambling losses would be tax deductible, but they're not!

Gas - Self explanatory.

Gifts - I must have screwed up when I entered my gifts because I'm sure the correct amount is closer to $1,000. A lot of my gifts are cash gifts to children to get them started in gambling at an early age. I may have entered them in the gambling category by mistake. My philosophy on gifts is always give cash, because after all, it's the thought that counts.

Groceries - Self explanatory. They have a new thing in California where you need a personal ATM type card to shop at a supermarket. The computer keeps track of all your purchases, and your receipt is printed with your name on it. Now the clerks thank each customer by name! Is this progress? Pretty soon it will be, "Thanks for shopping at Safeway Mr. Cheplowitz, and we hope you enjoyed that Minestrone soup you bought on special last week."

Lunch - This figure may seem high, but keep in mind that I don't eat breakfast. That's because I read somewhere that breakfast is the least important meal, and may eventually be eliminated. I always try to be ahead of the curve.

Magazines - I could lie to you, but I'm not going to, this category consists of 52 TV Guides.

Medical - Prozac may be one of life's great bargains, but it ain't free.

Postal - Self explanatory.

Records - Self explanatory. My goal is to have time to listen to them, but it'll probably never happen.

Rent - Self explanatory.

Telephone - I can't begin to make sense of my phone bills. I get a long distance one, and a local one. I have no idea what I'm paying for the calls. I think that 90% the money I pay is used for TV ads to encourage people to switch phone companies, with the remaining 10% paying for the calls themselves. Good system, huh.

Travel - Pretty cheap for two trips, one to Las

Vegas, and one to Ohio. Strangely I lost more gambling in Ohio.
Utilities - Electricity is the only utility I pay for, what a fascinating note to end on.

I live in what is arguably the "worst" part of Minneapolis. The Phillips neighborhood of the South Side has the highest poverty rate (average income $8,000 per annum) highest crime rate, and highest percentage of minority residents. Housing is primarily rental. Local businesses tend to be poverty oriented, pawn shops, blood banks, charity offices, clinics, unemployment office etc. The housing stock mostly dates from the turn of the century when this was a wealthy suburb. Now it is run down and many houses are demolished or stand boarded and empty waiting for the wrecking ball. I am not deceived by the promises of middle class America and the boosterism of politicians and technocrats, here is a Midwestern ghetto. All of the despair, bigotry, anti social crime, and degradation of poverty and blight in the white prosperous upper Midwest.

Here in America we have a strong "law and order" lobby: Those who cry loudest for sterner social control tend to come from the white upper classes and the conservative suburban middle and lower middle classes. In the last few decades America has become by majority a suburban, middle class nation. This is the dominant group in politics and it selects a faction of the elite to rule it. Increasingly the media portrays neighborhoods like mine as out of control war zones ruled by heavily armed gangs of (usually black) criminals whom the police are "powerless" to stop due to the fact that their "hands are tied" by "liberals". The law and order lobby pushes for fewer rights, more prisons, stiffer sentences and greater powers for the police.

There has always been poverty in America and any big city will always have a ghetto. Poverty and an impoverished lower class, usually an ethnic minority, is an intrinsic part of the capitalist system. In the 1960's radical urban groups like the Black Panthers argued that this was a form of domestic colonialism, creating a pool of unskilled labor to keep wages down. Necessary to this paradigm is the use of armed force to keep lower class groups in line and prevent them from revolting or otherwise demanding a greater share of the fruits of their labor. Media portrayal of the Black Panthers in the 1960's was not unlike portrayal of drug gangs today. The idea of armed black men terrified suburban, middle class, white America. This gave much impetus then as now to those forces in society seeking greater social control.

Despite what we think of as "liberalism" the current so called liberal government is taking away our rights and imposing the machinery of the police state just as rapidly as any conservative government. Indeed, I would argue that the Liberal and Conservative branches of the ruling class represent only mild differences of opinion in a very similar statist program. Under either of these political groups state power is extended further into our lives maintaining the status quo and ensuring that the rich get richer while the poor get poorer. There are pro-active and reactive approaches to social control. Proactive approaches such as spending public funds on welfare, education, housing, job training etc. may prevent people from acts of desperation such as criminal activity or revolt. Reactive strategies such as heavy police presence in poor areas, stiff prison sentences, and enforcement of social order by the "authorities" is the show of naked force keeping the poor in line. The average American wants to keep the poor and minorities bottled up in the ghetto. Its alright to have them come out to the suburbs to mow your lawn but no-one wants to rub elbows with the lower classes at the mall. To keep the classes-segregated and keep the poor from getting out of line poverty is subsidized and propagated by the welfare state while poor neighborhoods are kept under virtual martial law by police and the justice system.

This said I will relate a story that happened to me this June. While in a suburban hardware store I noticed a display of BB's by the counter. Remembering my trusty Daisy air rifle I bought some thinking it would by fun to shoot up some tin cans after work. Arriving home from work I loaded up my BB gun and climbed up onto the roof, which is a large flat area doubling as a patio. I set up some empty cans and plinked away with my air rifle for a while. Boring of this I hung a record from the fence and shot it to bits. Even this got old and I went inside. Moments later the phone rang. It was the police. "Come out with your hands up" Now I always pictured myself to be the one who didn't surrender. I'd be the one who came out guns blazing determined to take as many pigs as I could to hell with me. But this seemed like it was a big joke, I mean it was just a BB gun. Surely this is a mistake. Real guns are fired around here all the time and nobody bothers to call the police.

I come out with my hands up. I keep thinking if I can just talk to who ever is in charge it will all be cleared up. I am so wrong, this is the police state. A loudspeaker tells me to walk out into Bloomington avenue with my hands on my head. Bloomington (a pretty busy street) is blocked off for two blocks by police cars, as are two cross streets. Cops and police cars are everywhere. They tell me to walk backwards until I'm told to stop. Twenty pairs of pig eyes are squinting at me through the sights of their guns. The scene is sick and surreal, yet I'm still chuckling to myself that they are going over the top for a BB gun. I'm searched and put into the back of a police car. I've been in the back of lots of police cars and this one was just like the rest. The cops told me someone had called to report a "sniper" (this nickname followed my to jail and people in the 'hood still shout to me "yo sniper"). About ten cops entered my house and searched it while I sat handcuffed in the car. A half hour later the cops told me I was going downtown. As we drove past my house I could see them loading my real guns into a police car. I was taken to "the castle". The city jail is always hopping on a Friday night and no-one wanted to listen to me tell them it was only a BB gun. I sat in a cell with a bunch of drunks staring at the shitty plastic flip flops the gave me for my Red Wings. After about four hours in the tank I got fingerprinted, and given a set of ill-fitting green pajamas to go with my flip flops.

And here oh me brothers begins the sad and weepy part of my story. Next stop was the fourth floor, PC (probable cause) unit. It being Friday night the place was full of drunks mostly cursing their bad luck for being pulled over. Your humble narrator was of course a token Cracker in a room full of Blacks, Mexicans and Native Americans. The one other white guy was a racist buffoon picked up on a parole violation who instantly tried to adopt my as his white brother and tell me about his Aryan Brotherhood pals in Stillwater prison. I have of course been in jail several times before but always for *doing something*. I was not charged with anything so they held me as long as they could without charging me. Arrested about 7pm on Friday, I was released about 6pm on Monday. Three days may not sound like a long time but three days in the city jail is torture. I never watch television and here in my cell was an unblinking TV set broadcasting bullshit propaganda nonstop while everyone gazed on. There was no window to stare out of and nothing to read but bad paperback fiction rejected by the city library. Of course everyone who has done any time is reading this thinking I'm a wimp, but it all happened so fast and I thought it was a big joke, just a fucking BB gun.

Upon my release I picked up a receipt for my property they had confiscated. Four handguns, one shotgun, six rifles, most but not all, of the Havoc arsenal. I arrived home to find my room rifled through and checked to make sure the other three guns were still hidden where the cops hadn't seen them. It took a lot of phone calls and visits to police offices downtown but I eventually got all of my guns back. The idiots who work in these offices would never make it in the private sector. If there were not government jobs for all the incompetent morons of the world these people would be starving in the streets. I was never charged and never got my Daisy BB gun back. No one ever told me if it was

illegal to have or shoot a BB gun in Minneapolis. No one read me my rights or told my I was under arrest. No warrant was obtained to search my house or seize my gun collection.

So what does it all mean. All the rights and shit they teach you about in ninth grade civics class, are bullshit. Due process, the Miranda ruling, the second amendment, is all a bunch of mythical bullshit on paper. They may still believe in that stuff in the suburbs but around here its a joke. Unless you are rich you have no fucking rights. As little as I car for the crack dealers and prostitutes on my block I still have more in common with them than I do the police or the people in the suburbs. A visit to jail reminds me which side of the fence I came from and which side I will be staying on. Although I may have gone to college and started my own business as long as I'm living around here I'm nothing but poor white trash for the rest of society to shit on. They come around to buy drugs or hookers and I laugh when they get jacked and run down the street crying for their police to help them.

When punk rock began there was no internet. There were no home computers. No compact discs. Only Rastafarians had dreadlocks. I'm not saying we have to go back to 8-track and IBM cards but I question how anything so square as the internet or soulless as the CD can be really punk. Perhaps vinyl is a roadblock in the path of the march of technology. Perhaps my argument is as valid as that of those who protested against mechanical pianos and gramophone recordings because they would put musicians out of work. But damn it vinyl rules. The 7" record is at the heart of rock and roll. Chuck berry looks stupid staring at you from inside a five inch plastic box. I realize that I am the champion of a lost cause but I will not lay down my sword, vive le vinyl!

This month's forgotten hardcore band is The State from Ann Arbor Michigan. The State released the No Illusions 7" in 1983 and the False Power LP in 1986. I personally don't care much for the LP but the No Illusions 7" is pure hardcore power. The State had a raw and urgent power with gritty recording. Production was by Ron Asheton of the Stooges so you know it has that motor city crunch. Musically, The State was in step with contemporaries such as Negative Approach and the Necros. Lyrically they paint a bleak and hopeless picture of a world of chaos, brutality and injustice. I dug they lyrics as an alienated teenager, and even more so now as a maladjusted adult. Truly a killer 7", this one has been totally overlooked by the Germans so it can still be found at a reasonable price. It has however, been reissued by Italians on one of the Punk Territory CD's if CD re-issues are your bag. Here's some lyrics to Police State "If you don't have any money/ you don't have any rights/ there's no democracy/ Just power/ Freedom is a fucking myth/ we're all living in a jail/ there's no justice/ just law.

Teenage Suicide

WITH NICK FITT

Nick Fitt Doesn't Go To College

"What?" She looks at me like I just told a weak joke. "I'm getting out of all of my honors classes and switching into metal shop." I look back. I look like I'm repeating the punch line to a weak joke. "You're throwing you life away." She says. "No I'm not. I'm just not going to college. Lots of people lead very productive lives and don't go to college." She's looks at me, incredulously. "You have such a great mind. How can you ever totally fulfill your potential without going to college?" "I taught myself a lot of things. I taught myself how to walk. I taught myself how to talk. I taught myself how to read. Everything that I've really learned, I learned by myself and my personal interactions with others." Who is she? She is a lot of people. My mother, my English teacher, my student advisor. I guess it should really be s/he, because s/he is almost everyone in my life (with the exception of my friend Paul and my comrades).

So what is behind the decision? Well a lot of things. I don't like school. I never really have. I knew that dropping out wasn't the the answer, and I certainly don't advocate anyone doing that. As bad as it is, it is objectively somewhat of a social necessity and a pretty good arena for learning how to deal with assholes. Those are the two things that are positive about it.

Another factor in my decision is my politics. Who do I think are the people who can change the world, the people that I seek to influence? It's not middle class dilettantes, who frequently inhabit college campuses. The opinion that I hold is not that everyone who goes to college is an asshole, but the opinion is that the important people (socially, in terms of my goals) are in factories, mills and mines. Also, there is something that I have seen happen to people who go to college. They forget how to think. I cannot possibly count the number of people that I have known who are so changed by college that nothing of their original personality remains. The fact is that colleges in 1997 are places that are full of all kinds of good talk, but very little solid political action. The student actions of the 1960s were great, but put them into perspective. They did not link up with a broad working class movement, and here is where the error lies. This is why you got groups like the Weathermen and RYM II and this is why groups like the Black Panthers degenerated. My critique of these groups is not their revolutionary hatred of capitalism, but what Lenin called "infantile leftism" which seems to be the predominant "ideology" on college campuses.

Right now the group I am in, the Young Socialists, has (my estimation) about 200-300 members worldwide. Pretty good start for a two year old organization. Right now if we were to decide that we would shoot our bosses and teachers and try and take over congress by force, we would be branded as a bunch of loonies, and rightly so. These irresponsible actions would lead to the destruction of a viable and growing youth organization. However, if 20 years from now, the YS has broad layers of youth around us, and the Socialist Workers' Party has millions of members and broad support from nonmembers and we refused to lead workers to state power we would be branded as fools. The movement would be crushed and fascism would most likely be the result. College seems to crush these ideas of boundaries out of people. It seems to take OK people who realize that today comes from yesterday and tomorrow comes from today and yesterday and makes them think in the framework of academia. Today is A. Tomorrow is B. Never the twain shall meet. Things just happen out of nowhere. Things happen out of some mystical desires or "human nature."

College is OK. If you feel that you cannot get through life without college and you really need this experience to move forward in your march of life, then do it up. Who am I to tell you what to do? However, just because you've been through thirteen years of school does not mean that you have to subject yourself to another four. Do what you want. Don't let anyone- your parents, your friends, your teachers, society, whoever- let you feel like you have to do anything that you don't want to do. Drop this idea that people who don't have professional jobs are people who were just too stupid to get into college.

ENDNOTES:

1. Nick Fitt can be reached at 404A South Main Street, Attleboro, MA 02703.
2. You can get the hippest power pop ever by sending $6 to Ike Miller at 36 Fisher Ave, Attleboro, MA 02703. If I were you I'd call him first at (508)222-5361. There were mad tapes left, but I don't know what's up. I never do.
3. My email address: JohanReed@aol.com

Yes! The great OXBLOOD from New York, New York has an amazing LP out on

COLUMNS

Punkcore Records. This fucker hammers you with hard oi, track by track, blow by blow! The lead song, "Our City", has gutwrenching lyrics: "You gotta fight ugly to stay alive in our city, draw first blood, show them no pity". This song kicks ass!

"Justice", "Wanted Man", and "Ruthless Violence" continue the cutting edge oi music. The "Other Side" lyrics go like: "They all speak of love and they all speak of peace - they dream of a world that can never exist..." "Law Man" closes out the album: "Law and order up your ass - they serve and protect the upper class". OXBLOOD and the WRETCHED ONES have set the standard for American oi. You must hear this Punkcore release at once!

Vulture Rock is nearly prepared to release a new album by the TEMPLARS (N.Y., N.Y.). This Volt 32 LP features some tracks from "Super Yobs" and some tracks from CD compilations that are difficult to obtain. The TEMPLARS have carried on the tradition that great oi bands OXBLOOD and the WRETCHED ONES initiated. Look for a MOLOKO MEN 7" out on Vulture Rock as we speak- It's called "Clockwork Ultra Violence" and it brandishes four skinhead boot power anthems straight out of the wilds of California. Reach Vulture Rock at; POB 40104, ABQ. NM. 87196 .

Knock Out Records has two good CD compilations available for you. They are called "Knockout...In The First Round" and "Knockout...In The Second Round". Volume one features REBELS, DRUNKEN NUNS, CHARGE 69, BRAINDANCE, FUCK UPS, DISCOCKS, OXYMORON, SHORT N' CURLIES, GUTTERSNIPE and more. Volume two contains songs by: STAGE BOTTLES, POBLERS UNITED, SPECIAL DUTIES, STREET TROOPERS, TIME BOMB 77, THOSE UNKNOWN, TOM & BOOTBOYS, GLORY STOMPERS, TEMPLARS and others. Also out on Knock Out recently is a 7" EP by the REBELS called "City Of Fear". This band of veteran punks has some damn good songs.

Helen Of Oi comes forth with "Punks Skins And Herberts Volume Three - I Don't Give A Damn 'Cause I'm Proud Of What I Am". This volume has four good oi/street-punk bands playing for your pleasure. CLASSY JACKS from Alabama, USA start things rolling with "Till the Day". This band has a tough oi sound working for them. Listen to CLASSY JACKS wail on "Going Down". SUB ROSA from Australia round out side one with some spirited punk rock that has good song writing and hooks. Side two has more punk rock starting off the excitement with fast playing provided by BLOODCLOTS from the state of Washington, USA. This is DEFIANCE type of punk. An especially strong finish on this LP is supplied courtesy of BITTER BOIS from Finland with three killer tunes. BITTER BOIS start with "Backstreet Boys" which has that excellent gruff oi vocal style made popular by CONDEMNED 84. The BITTER BOIS slam right into "No Politics", another fuckin' strong piece with good lyrics. The LP finishes with "Unite". Good shit! Upcoming Helen Of Oi releases include two new 7"s: ZERO TOLERANCE "Sick Of You" 4 track EP and GOBSMAKT "Police State" 4 track EP.

Those well-respected American oi veterans, THE ANTI-HEROS have a strong split EP out this month with BLANKS 77. The ANTI-HEROS side starts out with "Truck Stop Toilet" and that refrain you can readily sing along to: "We don't give a shit". Then you have "At the Edge" with the lyrics maintaining that the ANTI-HEROS will not only survive, but will prevail! The BLANKS 77 side features "I Don't Wanna Be" with a good n' snotty SEX PISTOLS style rant.

THE STITCHES are back with a fuckin' great single on Radio Blast Records out of Dusseldorf, Germany. This killer 7" starts out with "Livin' At 110". A full force STITCHES original that you have possibly seen in their live show. The flip side is that great FEATURES cover that THE STITCHES tear up, "Floozie Of The Neighborhood". Mr.'s Lohrman and Witmer have once again demonstrated that when they put their prodigious punk rock talents together they can produce a smashing success of a record! We anxiously await more!

Those bad drunks from Michigan, THE EPILEPTIX, have a nasty punk rock EP out this month on GMM Records, Atlanta, Georgia. This raw little fucker will certainly rub your scrotum the wrong way. There's much tortured punk vocalizing and fucked-up guitar attack going on here. This band is the cream of the cretins for their territory. Steer clear of these sick motherfuckers! Go buy the EPILEPTIX EP or they'll come by your house and tempt your little sister with their manly charms and cheap vodka.

THE BRUISERS from Portsmouth, New Hampshire are back in the saddle with a mini CD on Cyclone Records. These guys are some of the original northeastern bootboys and have influenced the development of great street-punk/oi bands like the DROPKICK MURPHYS and the DUCKY BOYS. Check out the opening track "These Two Boots of Mine". In "Molotov" the BRUISERS sing "We're tired of having no say in this world where fascists rule. Now we'll show you - get a molotov...or two." Current rumors have the BRUISERS on tour with the RANDUMBS soon - let's hope that comes to pass. In the meantime, buy THE BRUISERS CD "Molotov" from Cyclone Records, 24 Pheasant Run, Merrimack, NH 03034.

Rude A. and the infamous JAKKPOT have a new single out on 007 Records from New York, New York. The A side is an old song from 1994 called "End Of My Rope" and it chugs along with a good paced GUN CLUB feel. The B side is from March 1997 and this rocker is called "Safetyblades and Razorpins". This journeyman punk band out of Baltimore, Maryland deserves your respect and attention.

There is a currently a fine Skinhead photobook available, called "Cream of the Crop". Mark Skanky Brown of Street Music Publishing has compiled an international collection of photographs. Included are: "Skinhead Luv Affairs", "Skinhead Girls", "Skinhead Photographers", "Skinhead, A Way Of Life" and more. Some of the professional shots are provided by Fabrizio Barile, Lord Helmachen, and John G. Byrne.

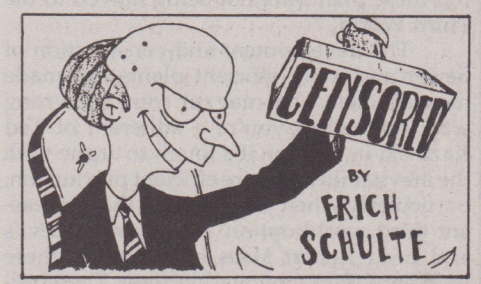
Many of the skins are openly S.H.A.R.P. skins and that is always welcome in these times of increasing racial tensions. This photobook is recommended. Contact: Street Music Publishing, c/o Marcos Mari Brown, Apartado De Correos 804, 07800 Ibiza (Baleares) Spain. Fax: 34 71 311064. You should communicate with Mr. Brown concerning his fine street-punk label "Bronco Bullfrog Records" with top notch bands like the OPPRESSED.

On the live music front you got a great show outta ONE MAN ARMY at Gilman with Jack's Mom and Dad in attendence to see their son rile up the kids - it was fun!

The WORKIN' STIFFS continue to play some of the best punk rock in these parts- Kevin seems to be really hitting his stride - expect more from these guys soon.

NO ONES VICTIM have finished their single for Pelado Records and are nearly finished their newest single for Chapter Eleven Records. Keep a keen ear turned to that speaker- NO ONE'S VICTIM is the most exciting new band around right now and they're coming at you fast and hard!

Till next time...
see ya round...
see ya in Hell!



First, thanks to Even for the awesome header.

One thing you hear quite a bit about in the alternative press is the activities of various corporations that range from unethical to murderous. Since voting with a ballot doesn't seem to get much done, we can vote with our purchases against companies like Nestle, McDonald's, Shell, Nike, and Gillette, by refusing to buy their products, and hopefully letting them know why. Sure, they don't really care if you as an individual buy their stuff, but if it becomes clear that thousands are boycotting a company because of its unethical behavior, they may change it, or at least pretend to, in the interest of profits.

This works the other way as well. There are scrupulous companies out there, and it is a good idea to support them and let them know why.

There are a couple of problems with all this. First off, there are so many corporations

that behave unacceptably its impossible to keep it straight. You can boycott Dominoes or Coors due to their ownerships' funding of the radical (to put it mildly) right, but how do you know that Pizza Hut (Pepsi Co) and Bud aren't doing the same thing, or worse? That's one of many reasons for supporting locally owned businesses when you can. But what if that's not a real option? Supporting the few ethical, large companies is the easiest route to take if you're trying to vote with your consumption. However, that's where problem number two comes in.

The corporate media usually neglect to keep us up to date on the activities of other corporations, so we must turn to other sources. Believe it or not, business oriented magazines are a great source for information that you won,t find on TV, or in newspapers and mainstream magazines. They have a better educated, less volatile readership, and issues are discussed more frankly. The best of these publications is a British magazine called *The Economist*. In the Nov. 8 issue, we learn about one large company worth supporting, which also sells products many of you may purchase, Levi's. While J. C. Penney, and other jeans manufacturers have their products made in Third World sweat shops, where labor is underpaid, underaged, abused, unsafe, and sometimes violently oppressed, Levi's has kept its factories in the U.S., where its workers are well paid, even by American standards. As you may have heard, Levis has announced that it will lay off about 1/3 of its 18,800 laborers and close 11 of its 37 plants. But these plants are not being moved to the Third World.

The development and construction of newer and more efficient plants has made them obsolete. That may rub some the wrong way, but unless you're a adherent of Ted Kazinski or Pol Pot, it's tough to argue with the inevitability of more efficient production, particularly when you consider the unpleasant third world option. Furthermore Levi's and head Robert Haas have treated these workers with exceptional kindness. The workers were given 8 months notice, and Levi's is spending $31,000 on each of them to help them find new jobs. Additionally the company, at least to some extent, shares its success with its workers. If the firm hits its financial goals over the next 3-4 years, employees, including those laid off, will receive a bonus equal to one years pay. As for the severance package, *The Economist* says that the through package "Mr Haas is treating the seamstresses the same way that other firms treat senior executives." Furthermore, while other heads of companies like, Pete Coors and Wayne Huizenga, support rightist and radical Christian causes, Haas is known for strongly supporting the fight against AIDS.

Of course it's not all good. Levi's lost a case to five workers who claimed it had retaliated against them for claiming work related injuries, but the overall character and behavior of the firm has been positive, especially compared to its rivals. Levi's also serves as an example of what a company can be. It generally behaves ethically, doesn't exploit workers, and is one of the most financially successful firms in America. Levi's shares are not publicly quoted, but an estimate last year placed their value at $265, or 105 times their value when Haas took over in 1984. That's a gain of 105,000% in about 11 years!!

Only a handful of companies, Microsoft for example, can boast comparable gains. This seems to at least damage the argument we always hear that companies need to use sweat shops, or destroy the environment to remain competitive.

Support for positive corporate activity extends to the media. Not often, but occasionally, you will see an important issue addressed in the mainstream media that flies in the face of corporate interests. PBS, which is very susceptible to corporate influence due to its dependency on business for much of its funding, actually ran a documentary called "Fear and Favor in the News Room", which gave several insider accounts of stories that were unfriendly to the business community being snubbed and altered in various media, including PBS itself. If you donate to PBS, let them know that this is the type of programing you expect from them. If not, you can still call or write or email or whatever and let them know your opinions.

My jaw dropped open a couple weeks ago when I saw a commercial for a Hard Copy (I think) story on Nicaraguan sweat shops. The story was to describe appalling conditions and sexual harassment which with workers must cope, and, here's what really got me, they were actually going to tell which companies had set up the sweat shops! Unfortunately, I couldn't watch the report, but I'm sure at least some of you did. If you actually see another story like that, let the show know that you liked it. Use the same channels mentioned above to tell them something like; I never usually watch your show (even if you do) but when I saw you were going to be addressing this issue I made it a point to tune in. I look forward to more of the same. You can even make your own form letter, so this isn't such a pain in the ass. If a significant number of people give them this type of response they should listen. After all, viewers equal ratings, which equals money, and money talks.

Another fairly mainstream source for information is a magazine called *The Nation*. In the November 10th issue, we learn about the war being waged on worker's comp by Business. The state of Ohio for example, LTV steel and the Timken Company lead business interests in pushing a bill through the state legislature that reduced workers comp benefits by $200 million (remember this is just one state!) and was happily signed by Governor Voinavich. Luckily, the people of Ohio were outraged enough by this to produce 400,000 signatures over the summer, forcing a referendum. Of course, the mainstream media tends to run these anecdotal stories of people who cheat worker's comp, leading us to believe that too much money is going into it anyway. The reality, however, is that those who are totally unable to work receive 2/3 of prior wages in most states, including Ohio, where, incidentally, there is no evidence of significant employee fraud.

After a failed attempt at national "reform" of worker,s comp big business is attempting to, or has already succeed in passing laws like the one in Ohio, at the state level. Business is pitting states against one another, threatening to move work sites to other states that are more "business friendly." On top of that, business, as usual, has more to spend if referendums do come up. In Ohio, for example, they will be spending $10 million in advertising to support the reduction, and have the Governor in their pocket, while opponents have only $1.5 million to spend. Here is another example of how corporate interests can dominate the media.

Ok, that's it for now, that doesn't mean that there isn't TONS of other stuff out there, I just don't want this to get tedious. Check out the sources used here, as well as these; FAIR's Extra (periodical), Fairness and Accuracy in Reporting, 130 W 25th Street, New York, NY, 10001, Tel. (212) 633-6700, Mother Jones (periodical) 731 Market Street, Suite 600, San Francisco, CA, 94103, (415) 665-6673, and Dissent (quarterly Mag) 521 Fifth Ave. New York NY, 10017, (212) 595-3084, www.igc.apc.org/dissent/ (cool site, with articles to read for free). You can find most, if not all of these at a good sized newsstand, or a book store with a big magazine section. In fact, if you just go to such a place and poke around, you should have no trouble finding legitimate sources of information.

I mentioned last month that Noam Chomsky's books on media were a little difficult, which is true, but check out books on other topics which are great sources for information on politics that you won't find in the mainstream. He has several extended interviews published in book format, as well as simplified text aimed at broader audiences. Check out his 3 book series for The Real Story series put out by Odonian Press.

Feel free to e-mail me at Homer rmone@aol.com.

STRANGE ONE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

According to a new poll conducted for *U.S. News & World Report*, 67% of Americans now believe that the world will either come to an end or be destroyed, an increase of 8% from a similar survey in 1994. Two-thirds of

those polled believe that Jesus will return to Earth in the future.

After Casey Carpenter, 19, pleaded guilty to vehicular homicide and driving under the influence of cocaine, Fulton County (Ga.) Superior Court Judge Jackson Bedford sentenced the teenager, who is wheelchair-bound, to 11 years' probation during which time he will be forbidden to date. marry, attend football games or rock concerts. The judge doubted that the prison system could care humanely for someone in a wheelchair.

In November Elcio Berti, mayor of Bocaiuva do Sul, Brazil, banned the sale of contraceptives in an attempt to raise the population and keep the city's allocated portion of federal grant money that's awarded on the basis of the city's population. After the grant money dropped by $40,000 after a slip in the town's population last year, Berti said, "I am already spending more than I should. I have no alternative other than to seek a bigger population."

An Ohio couple inexplicably jumped to their deaths from the emergency exit of a moving Amtrak train in Nebraska in November. An Amtrak worker tried to stop them and grabbed the man's coat, but it tore in his hands as they plunged out the exit. Police said that it appeared to be a double suicide. The two were described by other passengers as "paranoid."

A 54-year-old Manhattan man was charged with fatally stabbing his building manager because his TV Guide magazine was crumpled when he got it in the mail. He at first confronted the manager about the condition of the magazine but the manager displayed a baseball bat. The accused killer left the scene, went to his room to get a knife and returned to stab the manager 14 times.

Accused Unabomber suspect Theodore J. Kaczynski wrote in his journal that he was concerned that society would view him as a "sickie" after he killed a number of people. Kaczynski also noted that news reports at the time speculated on the motives of mass-murderer Charles Whitman who shot 13 people from a tower on the University of Texas campus in 1966. Kaczynski termed the media speculation in that case "value-judgments."

Gen. Manuel Jose Bonett Locarno, head of the Colombian armed forces, suggested hat the only way to end the guerrilla war in his country, which has gone on for three decades, is for the wives and lovers of leftist rebels and right-wing paramilitary group members to refuse to have sex until the fighting ends. "Sexual abstinence for political reasons created good results when Peloponnesian women withheld sex from their husbands who went to war," Locarno noted.

Robert Oswald, brother of accused assassin Lee Harvey Oswald, said that he has a recurring dream in which Lee writes an explanation for the assassination but tears it up before his brother can read it. "He looks at me and says, 'I don't know why.' And I think that it will always be that he doesn't know why. I think that's the truth of it," said Robert Oswald.

Firefighters in China succeeded in December in extinguishing the world's longest-burning fire, located in a coalfield. The fire broke out in 1560 and had been burning ever since. Several generations of Chinese firefighters spent their entire professional careers fighting the blaze.

Harold Furchtgott-Roth, 41, one of four new commissioners appointed to the Federal Communications Commission, does not own a television. He told reporters that he watches TV at the FCC office.

A 48-year-old Fairfield, California, man who at first claimed that a woman cut off his penis, recanted two days later and admitted that he had done it himself with a hobby knife. Doctors were unable to reattach it. The man, who had served time for manslaughter, at first gave police a detailed story about a woman named "Brenda" who he met at a gas station and then accompanied him back to his trailer to have sex. Afterwards she allegedly cut off his penis and suggested to him that she was a friend of the woman he had killed. Police do not believe that "Brenda" ever existed.

In December police in Miami originally believed that a woman who had hit the wall of a Miami apartment complex and was torn in half, had fallen from an airplane passing overhead. They reached that conclusion based on the condition of her injuries and on the fact that they could find no one in the apartment complex who could identify her. The next day they ruled that she had in fact tumbled from an apartment balcony.

The Rem Rem watch company from Denmark decided to pull an advertising campaign centering on suicide. Various photos depicted a model hanging from a tree, with a bullet wound in his head and with slashed wrists. The copy accompanying the photos read, "Why kill time when you can kill yourself?" Rem Rem said that it would stop the campaign because it "apparently offends."

Taslim Uddim, 60, from Bangladesh, has not slept since the winter of 1984. Doctors are unable to explain it and have tired and failed to knock him out with various sedatives. Uddim, who has suffered no ill effects from his lack of sleep for 13 years, said, "Many people joke that I have lost my sleep by trying to keep all three wives happy!"

According to a new survey, 48% of German television viewers would like to see more pornography broadcast on network television each day. Television executives in Germany note that the most watched television shows there are soft-porn films and soccer.

According to his new book "Friends in High Places," former assistant attorney general Webster Hubbell said that President Clinton told him. "Webb, if I put you over at Justice I want you to find the answers to two questions for me. One, who killed JFK. And two, are there UFOs." Hubbell noted that Clinton was "dead serious." Hubbell told USA Today, "I have a photograph of all these files that are still at the FBI about JFK's assassination, but I never got a chance to go over there. But I actually did go to NORAD when I was in Colorado Springs and asked them about UFOs. Of course, they denied it."

In Kinshasa, Congo, in November a duck collided with a city bus, smashing the windshield and sending glass over the passengers. They in turn grabbed the duck and, believing it was evil, held it for police. The duck was reportedly being held by police on suspicion of sorcery.

According to Michael Malin, in charge of the cameras on the Mars Global Surveyor, NASA is planning to take new photos of the alleged "face on Mars" as part of its current survey of the planet.

A Virginia shoplifter, running from a mall with police in pursuit, was hit by the getaway car driven by his accomplice. The 17-year-old girl sat at the wheel of the car with the engine running and the passenger side door open. When she saw the man being chased by police she panicked and stepped on the gas. As she sped toward her accomplice the open door hit him and knocked him down.

A 35-year-old woman in Peoria, Illinois, reportedly tried to kill her one-legged boyfriend by greasing the kitchen floor, and areas at the top of the stairs and at the door to the bathroom in hopes that he would fall. Instead the woman fell on the kitchen floor and lost consciousness. The boyfriend told police, called to the scene with paramedics, that she was trying to make him fall and she confessed the plot to them.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Is the egg on my face ever red! While last minute additions to the batch of records under consideration have caused me to make a few omissions that I thought were rather glaring, the past two months have seen circumstances that conspired to make me look especially foolish, as two bands with which I was well acquainted had a total of three worthy releases that I was unaware were going to wind up being reviewed in those particular issues of MRR. Let the record show that the

GYOGUN REND'S 7" reviewed two issues previously and both 7" by THE HOOKERS reviewed one issue previously are all absolutely top ten material. So be it!

Now on to the shortcomings of others. I am far too old to be especially surprised at how often seemingly good intentions lead into the slough of lameness, but the (apparent) demise of Junk records is certainly one for the books. Since it's illustrative of many pitfalls that I would heartily advise would-be "record labels" (as well as bands having dealings with the same) and may deflect attention from my lameness, I will proceed to have at it.

For whatever reason (potential monetary return, a certain cachet of "coolness" in "the scene," getting to hang out with glamorous people, etc.), a couple of guys decide that they want "in" on this "indie label" thing. It's not that there is some band/are some bands whose music they love that need help getting their material released; they want to put out stuff by cool, happening bands (that preferably have already released stuff and are at least moderately "hot") and rub shoulders with greatness.

Every such band that they can get a hold of is pestered to let "our COOL underground label" put out a release, and a lot of bands are nice enough (or whatever their excuse might be) to say "Sure" and see what they can spare from forthcoming LPs and second string material (hence the number of redundant and superfluous 7" releases of material, as though there weren't enough singles being released every month).

In the case (of the People Vs.) Junk Records, they were lucky enough to put out the great (and not at all superfluous) STALLIONS LP (even though they fucked up the back cover) and got a truckload of bands to send them tapes for forthcoming releases. More releases than they actually have the resources to put out, apparently, since the promised releases in Junk advertisements (listing an impressive roster of talent, yet) never seemed to materialize.

For example, they've been sitting on a TITANS single for well over a year. Well, you know, things happen. Maybe there's a good reason, well not good but perhaps some mitigating circumstance (maybe the label name is some clue to where all the capital has gone, for all I know). So the band contacts the label. Junk does not call back. The band gets tired of racking up international phone bills to talk to an answering machine and asks stateside friends, myself included, to get in touch with the label and ask what the hell is going on.

Over the course of months, at various hours of the day, I call Junk records and very politely state the nature of my business and ask to be called or written back. Although the message is changed from time to time, no acknowledgement is ever received.

Various scuttlebutt indicates that this is the tip of the iceberg of the winter of discontent of various people unfortunate enough to deal with the Junk-sters (Junk-ies?), but I'll leave that be since, however credible, it's merely hearsay from my removed vantage point (although I certainly wouldn't mind hearing any one else's experience with these clodhoppers). I lay off calling for a number of weeks, since it seems that the team Junk is A) incredibly lame [the charitable view] B) fucked-up and heinously evil [the weight of prevailing opinion view].

I am asked to call one last time to make clear to Junk that the Titans have made other arrangements for the release of the single (on Get Hip, which is ironically enough not exactly noted for speedy releases themselves but do, at least, actually put out records which is a fairly important aspect of a record label [as opposed to "signing" everybody and their basset hound and not putting out any records]), because Junk had been making some kind of noises about making an exclusive distribution deal for the records that they didn't have the money to put out, with the TITANS single being dangled as one of the lures to whoever might be sucker enough to listen.

Of course, I was connected to the message machine, which had the unmitigated temerity to play a recording saying that someone from Junk would "get back to (me) as soon as possible." This mendacious bit of pseudo-politeness which I had encountered in similar of the official Junk Records Answering Machine outgoing message caused me to lose my usual sangfroid.

At the beep, I found myself transformed into a pale imitation of Fred Schwartz and frothing, "You know what? You are a lying sack of shit, because I KNOW that it has been possible for you to call me back in the long interim since my first telephone call to you AND YOU HAVEN'T DONE IT YET. You are NOT a record label, you are a CANCEROUS GROWTH that should be AMPUTATED [my powers of bringing down curses must be admirable, since word is that Junk has finally given up the pretense of existing in anything but pipe dream]. You will have to go to Africa and find the lost city of Zinj to get away from all the people who want to fuck up your ass, Mr. Herkemer Homelike."

Surprisingly, they never called back. What ever has happened to good manners?

REV. NØRB'S TOP TEN ALBUMS OF 1997 AND HOW THEY RELATE TO EITHER BIBLICAL SCRIPTURE OR MY PENIS

...so i get this letter in the mail a few weeks ago, written in red ball-point pen on graph paper, informing me, among other things, that the lion of Judah shall open his mouth and roar; that Christ is king, Christ is Lord, Above all others; and that i should read the Bible (*"All the Proof is there! Come to the cross! Do it! Now! I implore you! Please!"* Pfft, talk about yer ol' soft-sell...). The letter troubles me somewhat, as i suddenly come to the realization that *i do not know who or whom the Lion of Judah is* (and, in point of fact, cannot even remember who or whom the Lion from the "Wizard of Oz" is), and this could really fuck me up if i ever go on *Jeopardy!* Since no one enjoys having their own glaring inadequacies thrown back in their face, i am all set to pitch the red-ball-point-pen-of-our-lord letter into the Vaguely Circular File (but not before sending the sender a sticker, a Bulge-A-Logue, and a heartwarming personal note reading *"Thank you for your interest in Boris The Sprinkler. Love, Rev. Nørb"* [y'know, apparently, a while back, somebody wrote me for a sticker and i was plum out of 'em, so i sent them a Green Bay Packers ticket stub instead. Iwould not remember this, save that the guy was, apparently, legitimately *pissed* that he didn't get a Boris sticker, so he posted a testimonial to his stickerless disgruntlement on the, heh, *Screeching Weasel* website, 'cause that's where, you know, the *action* is {and i wouldn't know *this* except somebody forwarded it to me}, and, for good measure, i think the guy said i wasn't "punk" because i didn't care for the new Riverdales and Head records. Geez, i may *have* to take to religion in order to fill the cavernous hole left in my life by my public de-punkment on the Screeching Weasel *website* — i mean, that's *obviously* a punkitude-eradicating blow from which none may ever hope to recover {in point of fact, i'm surprised Tim let me keep my column}. In lieu of a chintzy sticker with an approximate retail value of, like five cents, i waste a ticket stub from the first championship season the Packers have had in 29 years on some friggin' unappreciative *heathen* — i bet if i woulda sent some lame ticket stub from the lame Lollapalooza Tour the lame Ramones were on {lamely}, he woulda pissed his pants in delight. Man, some people's kids. *Eli, Eli lama sabach thani?* Anyway, i couldn't afford to offend the keeper of The Holy Graph Paper Of Christ Jesus by not sending him a sticker, so, as far as i'm concerned, he can fetch his own goddamn Packers ticket stub from on high]), when i notice that at the end of this epistle, it concludes with *"Mykel Board is Wrong! CHRIST JESUS IS RIGHT PERIOD!!!" Whoa! One second! Hold the phone!* Mykel Board is...*WRONG???* And it says so in the BIBLE??? Wow, fucking kick ass. I *knew* he was wrong. *Huzzah, my brethren!!! Springsteenism now sanctified by God Himself!!!* Now, by golly, i'm one rock'n'roll lay minister who doesn't need a house to fall on me like the Lion from the "Wizard Of Oz" (he was the one in the dress, right?) before i see the proverbial light, and, in hopes of finding the relevant passage or passages where God says *Mykel Board* is wrong

("Springsteen 3:16" one would suspect), not to mention the divulgement of the secret identity of exciting luchadore-style masked grappler the Lion of Judah (is it maybe Barry Sanders? I *sure* the fuck hope it's not Scott Mitchell [also, does anyone know if anywhere in the Bible it says who was a better running back, Barry Sanders or Jim Brown? No one seems to know on the mortal plane; however, since, in the movie *The Dirty Dozen*, Jim Brown gets killed running through enemy fire to the halftrack where Lee Marvin and Charles Bronson are after he blows up the trapped Nazi officers, i think what needs to be done {presuming no one knows what passage in the Bible handles this question} is to have Barry Sanders blow up some Nazis, then have him run like the length of a football field with a couple dozen Germans shooting at him from the stands with machine guns. If he lives, he's better than Jim Brown. If he gets killed, it's a push {Walter Payton is disqualified for not scoring a touchdown in Super Bowl XX, and Gale Sayers could probably just vibrate his molecular structure and have the bullets harmlessly pass through him like the Flash, so it would be kind of unfair to the Nazis to involve him}]), i actually *heeded* the words of the Graph Paper Prophet and *recently began to read the Bible at every available opportunity*. Of course, "every available opportunity" in this case means "whenever the band is staying at Motel 6 AND THEY DON'T HAVE THE FRICKING CARTOON NETWORK, WHICH THEY NEVER DO, because HBO sucks uncircumcised heathen-wang, so fuck it," and, thus far, i'm up to page, like, 21. I have approximately 1270 pages to go, so it appears that the band should really think about expanding our tour schedule — i don't think they start talking shit about Mykel Board til the New Testament. In any event, i will confess to having read the 296-page comic book adaptation of the Bible from the 40's i found up in my Grandma's attic circa 1973, and might have even perused the hardcover copy of *The Children's Bible* some yo-yo got me for Christmas one year in lieu of a Major Matt Mason action figure, but, like most punk-ass motherfuckers, i have postulated many theories on the hows, whys, and wherefores of El Holy Bible without ever really reading The Real Deal. My general belief, up until i started actually reading the thing a few weeks ago, was that the Bible was the work of some type of advanced intellect — Extraterrestrials? Atlanteans? Mighty Jove? Mere Local Smart Cookies? — intended to more or less keep the rabble in line and to steer the human race along some kinda path that kept them just this side of extinction. A child psychology tract surreptitiously left behind by the Cosmic Zookeeper, if you will. Maybe God wrote it, or a Martian, or Plato, or Alan Davis, but i always thought the Bible was kinda like, you know, somebody decided the ant farm could maybe run itself if they were given some instructions and proper impetus to follow same — a benign con job, intended to prod the mindless, huddled masses into and out of various behaviors "for their own good." This is not presently the case. I am pleased to report that i no longer think the Bible is some type of instruction manual left behind by higher-level sentients to keep the morons from wiping themselves out. I have, a mere 21 pages into it, decided that the Bible is, basically, just a buncha trashy smut. Seriously. It was like the *Pulp Fiction* of it's time. *Buttfucking! Gunplay! Unleavened Bread! That One Uma Chick!* Until i actually started *reading* the Bible, i assumed the "this be the word o' God" thang was simply to get the rabble to pay attention; *now* i think they just put that in there so they could get away with writing lurid tales of corruption and vice — in essence, that "God" is to the Bible what "plot" is to the jiggle movies on *USA: Up All Night* (Gilbert Gottfried is obviously the anti-Christ in both cases). I mean, look at the facts: in the first 21 pages of the standard-issue Motel 666 Gideon's Bible (named after famous holy man/butt-pliers authority Geza X Gideon), which corresponds to the first 30 pages of my 1,828 page gen-u-wine Jerry Falwell Faith Partners Old Time Gospel Hour Giant Print Holy Bible (King James Version) (and, lemme tell ya, this thang is one fucking fine piece o' work. I got it back in '82, when punk rockers had better things to do with our free time than bemoaning our tragic inability to get free stickers from weird old men. See, we'd play this game called "The Jerry Falwell Game," whereby we would attempt to undermine the ministry of the hated televangelist by calling up the Old-Time Gospel Hour's toll-free number and signing up as many people as we could to be "Faith Partners." Essentially, being a "Faith Partner" put you on Jerry Falwell's mailing list, so he'd try to hit you up for cash every other day to censor textbooks or fuck up Planned Parenthood or whatever Wild Hair Of The Lord was up his fat ass at the time, but they'd also send all the Faith Partners a free Bible and some "Jesus First" lapel pins and what-not, so, basically, all the bored hardcore kids were more or less on a mission to see if they could nickel-and-dime Falwell Ministries outta business via the free Bible route — and it musta worked, 'cause i still got my Bible [original shipping box and everything! {*"HANDLE WITH CARE!* ***HOLY BIBLE*** *ENCLOSED!"*}], but i don't think he's got his teevee show anymore. *Buuuuttt*...now that i think of it, getting free stickers *is* much more important than trying to put right-wing fundamentalists out of business, so forget i said anything), there have been acts of co-ed nudity, murder, genocide, two episodes of drinking to the point of passing out without any clothes on, one act of interracial hanky-panky with the maid, a page and a third on circumcision, one attempted homosexual gang rape, the virtue of two virgin daughters being put up for grabs by their father as a form of crowd control, one salt-related execution, and two explicit acts of incest (i.e, not counting the off-camera ones involving Cain's Mystery Wife, *et al* [i especially like the part where, after slaying Abel, they decide to banish Cain to a different village, and he gets all paranoid that the other people are gonna kill him. It's like, *asshole, you just killed the ONLY OTHER PERSON ON EARTH besides your mom and dad! I don't think keeping a low profile will be a problem!*]). Extrapolating the data from the first 30 pages, i estimate the Bible to contain 427 acts of illicit sex, well over one hundred murders, all sorts of mass eradications of humanity, 122 times where somebody gets so fucked up they pass out with their pants off, and over 81 pages on the surgical removal of the foreskin from the penis. *EIGHTY—ONE PAGES WORTH OF PURE FUCKING* ***COCK*** *IN THE BIBLE!* Dear lord, you said a mouthful! I mean, the book the Bible is reminding me most of at this point in time is *2000 Days In Sodom* by the Marquis de Sade. Of course, the Marquis got a little more explicit, but also forgot to cover his ass by adding "this be the Word O' God" every so often, hence spent like the last twenty years or something of his life in prison atoning for his oversight (as well as for fucking people up the ass. I suppose the "i dunno, honey, i guess it just slipped" defense didn't work so well back then either). In any event, i have not yet found the part where it says why Mykel Board is wrong, or who was better, Jim Brown or Barry Sanders, but i have found the parts which relate to the Top Ten albums of 1997, and God wasn't really nuts for that new Riverdales album, either *(Regurgitus 27:0)*.

10) THE MOTARDS "$aturday Night Special Ed" (Empty) • *"He hath swallowed down riches, and he shall vomit them up again: God shall cast them out of his belly"* ***Job 20:15***. I think i have most, if not all of this band's records, but they never really did anything i thought was particularly outstanding until this thing, which i think boots copious amounts of cheap beer diarrhea tushie simply by virtue of the lead-off songs on both sides, which sound virtually indismotherfuckinstinguishible from classic Pagans (as opposed to most stuff which is touted as "sounding like" the Pagans which "sounds like" the Pagans much the way in which those cheezy TV-only seventies Top 40 cover albums by the non-band known as "The Original Stars" did indeed "sound like" the original stars, which is itself roughly parallel to the way how any nineties band that "sounds like" the Dead Boys actually sounds like total clueless jerkoff horseshit), and the incredible last song, "Scabies," where the two guitar players are playing this riff where each guy hits one note that's completely at odds with the note the other guy's playing, absolutely fucking brilliant. Pop-punk is dead, harmony is dead, controlled dissonance is where it's at. I beat off to this album cover and it took me 640 whacks to get the load off, due in no small part to the 4:1 male:female ratio in the band; i could probably beat that score with the back cover of their first album, "Rock Kids," because i loathed the picture of the pregnant

chick so much i glued a picture of a nude torso i cut out of some dopey skin mag called *Black SexSations* somebody sent me over the top of it. Further, i'm glad this record made it into the top ten instead of that new Lazy Cowgirls record, because then i'd hafta comment on that song that goes *"Sweet thing, you know I dig your mind/Sweet thing, I wanna take you from behind,"* and the less times i gotta think about a goddamn penguin with a little red flipper of love fucking like a dog, the better.

9) BOMB BASSETS "Take a Trip with the Bomb Bassets" (Lookout) • *"And it shall come to pass after the end of seventy years, that the Lord will visit Tyre, and she shall turn to her hire, and shall commit fornication with all the kingdoms of the world upon the face of the earth"* ***Isaiah 24:17.*** I figured either this or the new Mr. T Experience album should make the top ten, but not both (of course, i gotta have one token Lookout release in the top ten just 'cause it keeps the hardasses wonderin' what the fuck i'm thinking), and finally decided this one was better 'cause it's shorter. Also, that MTX thing, while good, sort of sets up this weird flux field in my mind where you have the sort of "mature" and "songwriterly" post-early-Costello vibe clashing with the "i am cute and clever" wavelengths and yielding a result not unlike the presence of a precocious youth who has just made one too made smart remarks to be allowed to continue living. This record never quite gets to the point where i want to box its ears, plus none of my friends like it, so it must be the superior product.

8) DIMESTORE HALOES "Thrill City Crime Control" (VML) • *"Yea, young children despised me; I arose, and they spake against me"* ***Job 19:18.*** I will readily admit there are few things in this world that i care to experience less than some college-town twit in eyeliner and wingtips singing Hank Williams songs as if *somehow, this makes him cool* — and you can pretty much take the slow songs about guitars and booze-fueled decadence and all that other dodo baloney and heave 'em — but, when all's said and done, writing great punk rock songs will always float the banana boat, and this lay minister's banana is left with much more float than flop. I'd beat off to the album cover, but the guy who looks like the caucasian edition of Kamala The Ugandan Giant needs more eyeliner. The guy who looks like The Honky Tonk Man, Jr., is just fine.

7) THE DIRTYS "You Should Be Sinnin'" (Crypt) • *"Yea, in heart ye work wickedness; ye weigh the violence of your hands in the earth. The wicked are estranged from the womb: they go astray as soon as they be born"* ***Psalms 58:2-3.*** High, um, *octane?* Er, what *is* it you're supposed to say about this stuff these days?*"200 proof firewater-stoked whatzit?"* I keep forgetting what the manly metaphor *du jour* is for this high-velocity raunch and roll, uh, *action?* Band made the right choice in putting a sleaze collage on the front in lieu of their photo; band made *wrong* choice in printing the lyrics to songs like "Rock It Out Tonight" and "Drink, Fight...Fuck!" — evidence for both claims being **a)** it only took me 346 spanks to get the load off when i beat off to *their* album cover, and *they've* got a 4:0 guy:girl ratio *("He which tesifieth these things saith, Surely I come quickly. Amen"* ***Revelation 22:20****)*, and **b)** neither of the two songs mentioned are GG Allin covers.

6) LOS ASS-DRAGGERS "Abbey Roadkill" (Crypt)• *"...and dust shalt thou eat all the days of thy life"* ***Genesis 3:14.*** This album kicks so much ass i am conveniently overlooking the fact it was released in 1996. Garage-punk to a blazing hardcore beat, suitable for decimating not only your weenie friends, but should probably send the "garage" fucks packing due to its insane tempo, as well as forcing most of the hardcore slugs back under their rocks due to its unadulterated rockinhood. Like if Scared Of Chaka were twice as fast and decided to make a studio version of "Land Speed Record" or something. *You will either own this album and love it or, as indicated, eat dust and be a pussy all the days of thy life. SIDE NOTE TO SPANISH PEOPLE SINGING IN ENGLISH:* Please do not include the lyrics to your songs with your records. Thank you. Also, minus two points for needless liner notes which indicate that NOFX are uncool. Like, *no shit.*

5) LOLI & THE CHONES "P.S. We Hate You" (Rip Off) • *"How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!"* ***Song Of Solomon 4:10.*** Hey, don't look at *me, THEY* were the ones making the incest jokes on stage in Green Bay. I was gonna try beating off to this album cover, but Loli gave me a free t-shirt, so i figure she's off the hook this time.

4) THE YUM-YUMS "Sweet As Candy" (Screaming Apple) • ***Note:*** *The title of this column is "Rev. Nørb's Top Ten Albums of 1997 and How They Relate to Either Biblical Scripture or My Penis."* ***Hint:*** *This record does not relate to Biblical Scripture.* This is the best friggin' power pop record i've heard in the last 15 years, with the possible exception of the Parasites "Punch Lines" album, which might not even count. Absolutely fuggin' awesome. Kinda scary how that one song towards the end of side two sounds just like REO Speedwagon or something, but, for all i know, that's the Jane Wiedlin cover. Christ, let's hope so. Oops! Figure of speech...

3) THE SPACESHITS "Winter Dance Party" (Sympathy) • *"And Saul said unto his servants, Provide me now a man that can play well, and bring him to me"* ***I Samuel 17:17.*** Number one, this band kicks so much Can-American hinder i could almost forgive them for Rick Martel — Sammy from Teengenerate could play some rockin' basslines with his stubby little Japanese guy fingers, but Mr. Blacksnake has fingers like elongated bubblegum cigars and can play maple leafs and/or Olympic rings around Sammy, whom until now i had considered the Supreme Bass Being (not counting that Paul McCartney shit no one can even figure out, let alone play). Listening to Tongues' geetar playing on "Bacon Grease" — a song which rocks pretty much as hard as anything Little Richard ever released, maybe — one can't help but marvel at how that goofus goes from some kinda early Saints power-whomp to an almost Beatles-like jangle and back again with, like, absolutely no listener aggravation whatsoever. Further, i hereby decree that, as of 12:51 AM CST, 12.15.97, the somewhat aptly-named Creepy (i mean, he seemed like kind of a nice guy, but he was wearing, like *three shirts* on the hottest day of the year, and any time you'd talk to him he'd get this weird freaked out look in his eye as if to say either *"I'm sorry, but I'm troubled within over an axe murder I recently committed, and can't speak anymore"* or *"I'm sorry, but I'm troubled within over an axe murder I am* ***about to commit,*** *and can't speak anymore"*) has absolutely *THE BEST* sense of timing and rhythm in punk rock today (e.g., his rapid-fire slew of syllabification in "She's Fine"). Must be his drill sergeant hat. Oily and Skid rock as well. Number two, the concept of putting the band's silhouettes on the front covers of their records is an excellent one, and one which must be adhered to very strictly, 'cause they're ugly.

2) THE INFECTIONS "Kill..." (Rip Off) • *"...the land is full of blood, and the city full of perverseness: for they say, The Lord hath forsaken the earth, and the Lord seeth not"* ***Ezekiel 9:9.*** I'm really pissed i didn't think of the idea of splattering a Boris record insert with blood — not that i would do anything that *gauche,* of course, but simply because *that* bad idea would eventually lead me to the *real good* idea of splattering a Boris record with my own cum. Actually, if was on the ball, i woulda mixed up some kinda sperm/ink/LSD concoction (or whatever drugs the kids like these days), and printed "Drugs And Masturbation" sleeves with it, and leaked word the ink contained both recreational chemicals and Nørb-wad, 'cause you know that there would be all these fourteen, fifteen-year-old kids sitting around on Friday night, totally hard up for a buzz, and you fucking ***know*** they would eventually just bite the bullet and lick the ink to get high, ingesting my semen in the process, repulsing them to the core of their beings, and that's a beautiful thing. Of course, there'd also be a bunch of straight edgers sitting around on Friday nights going *"Oh God, i REALLY want to eat some cum — but THIS stuff has DRUGS in it! Do I dare demean myself in this manner??? Oh, what the fuck, i gotta have CUM!!! ARRMMGHRNUMNUMMHUMMHNUMM!!!"* And that's even more beautiful. And, of course, you'd also have a bunch of nerds sitting around going *"Geez, I really want to get high AND eat some of Nørb's jizz — but I'm afraid licking this ink may adversely affect the resale value of this piece!"* — which is somewhat less wonderful.

1) THE DONNAS s/t (Radio X) • *"Take us the foxes, the little foxes, that spoil the vines: for*

*our vines have tender grapes" **Song of Solomon 2:15.*** This album is better than the Infections album because it's a completely all-or-nothing proposition: You either buy into the formula as genius, or dismiss it as total bullshit — whereas, with the Infections record, some of the songs are totally great, and others are merely ordinary ("100 MPH"). You will be happy to know that it took me 556 strokes to beat off to this record cover — *Why did the knees prevent me? of why the breasts that I should suck? **Job 3:12*** — and that the ejaculated substances were mixed with both a potent hallucinogen and printer's ink, then used to print the *MaximumRockNRoll Classifieds* this month. *"Now shall I die for thirst, and fall into the hand of the uncircumcised?" **Judges 16:18.** "Hey, what's wrong with your tongue?" **Nørb 3:16.***

Ok, I just spent an hours sorting through gossip, most of which was from people making up stuff to try and promote their own bands. Hey listen here scum, I do the making up, I want real dirt for a freaking change. By the way, the freaking is the formal where friggin' would be in your friendly letter.

Nelson from Rational Inquirer sent me an email saying that his house was robbed and then this phoney baloney story about how his redneck friends in Florida unjustly accused this poor sharecropper boy of doing it and they were gonna lynch him. Well, I don't believe this hiney-ho, I think he just wrote me to plug his zine. How could someone lose all their stuff in a burglary and still have their zine coming out in 2 weeks. Well, all I gotta say is that he gets no plug from me. I hope they stole his S&M gear and his gerbils too.

DEAD KENNEDY'S have had numerous offers to have Holiday In Cambodia used in a Dockers commercial. Jello is the holdout but the rest of the band needs the money just cuz Huggies don't grow on trees if ya know what I mean. Jello, who would have jumped at the dough in his transplant days (not his knee, his hair) , but he just started using that new treatment that also makes you limp, so he's saving money on taking out 16 year old chicks since he's gonna have a wet noodle 'til his hair grows back. Klaus Fluoride's kid is gonna end up in community college I spose.

The Queers are going on tour soon with Toby of Bikini Kill on bass and Joey Shithead of DOA on drums. Sounds like a good show to me.

BOMBSHELTER bit the dust, yeah big deal.

The LIL BUNNIES, sacto punk band that plays for about 20 minutes a year kicked out Dave for making out with a midget. Joey Ramone was punched out by Ronnie Specter's husband for farting in his face. Jim and Debbie Goad of Answer ME! Zine are getting a divorce due to Jim getting too many lapdances while Debbie was sick with cancer. Jim is working on a book called "See the USA in 99 days on 99 dollars."

Idon, guitar player from STRYCNINE/GRINCH had a threesome with Lance Hahn of J-CHURCH and one of the SPICE GIRLS, no joke.

Hmmm, what else did this limey send me? Lol of SNUFF was booted from the band for having way too much pecker. Frankie Stubbs reformed LEATHERFACE. He tried to stab a member of the JAWBREAKER cover band BROCALLI when they wouldn't pay him for producing their record.

Devon Morf has given up ALL YOU CAN EAT for a prime slot as an ECW wrestler. He's been thrown through 67 tables so far and loves his work.

SICK OF IT ALL were finally dropped from the major they were on and are full time Fat guys. Don't repeat that to them though.

In recent weeks, two people that work on MRR have been publicly accused of some very serious actions. All of this has been done via second hand, third hand, fourth hand stories, etc in other zines, without any corroboration. None of the people who were alluded to as the victims of said actions have come forward with their accusations.

Without going into details and naming names, what we want to affirm here is that unless there are first hand accusations from the alleged victims that can be weighed against the stories of the alleged accused, we are not in a position to have any kind of idea as to their veracity.

Given that, our position is simple: innocent until proven guilty. This is not a convenient policy to protect friends, nor a copout. There is much danger in jumping on an emotional bandwagon without sound information, and what limited investigations we did for our own edification led us to believe that, in these instances, there was no possible way of discerning reality and that accusations alone were not criteria for action on our part. We have, in the past, parted ways with people because of unsavory activities on their parts, but only after they were well substantiated by first hand stories or confirmed by the individuals themselves.

The Continuing Romance with Heroin

I remember back to my high school. It was a horrible haven of non-acceptance to anything different from the excepted norm of our snug little white upper class community. Now to make matters worse I chose to be myself and explore alternatives to the same old shit they dished up every day in class. It was around this time I discovered punk music. Using punk as a really varied genre I spent my time listening to bands like Too Much Joy, The Dead Milkmen, Op Ivy, They Might Be Giants, Bad Religion, The Bosstones (ahh the TAANG! Years, where have they gone?), The Dead Kennedys, King Missile and varied other non radio friendly bands. Going to a white collar prep school despite coming from a middle class family I was the underclass freak that was usually the target of some jocks need to prove his manhood. Being a big kid, they learned quickly not to screw with me. So to make my life a little easier I sought out the few people that chose to buck the trends of the mainstream. To my dismay there was only about three such people that openly expressed that the system sucked.

So after a few days I became friends with those who weren't cut out of some white collar mold and expressed their true personas. After a few years of fighting off simple minded fools who went out of their way to make our lives living hells, we became like brothers. Truly inseparable we spent countless weekends at local teen centers and small clubs going to punk and ska shows. Now we all realized that one of us had a serious problem. Len was cursed to have come from a family full of addicts to one thing or another and he followed suit. It started out as chronic marijuana use, and we occasionally caught him snorting a line or two with his cousin's crackhead fiancee. We truly though that was the extent of his experimentation. God were we wrong.

Now heroin was nothing more than an idea to us. It was something that English punks overdosed on in back alleys, and thrill chasing movie stars died of. We had no idea that Len was snorting dope any chance he got. Years went by and he hid his habit, which wasn't that hard. He'd usually do it when we weren't around or if we were he'd go off by himself as pass out afterwards asleep in the house somewhere. So after four years of high school, I go off to college. The rest of the

crew goes part time and works or whatever. Len just kind of hangs out, works when he needs cash for cigarettes and drugs and usually finds himself asleep on my floor in my dorm room. Now I loved the kid like a brother so it didn't bother me an iota. He found a girl at my school who was into PCP and they went out for a few months, never ever sober in each other's presence. Life was rather good. I had my friends with me, a place of my own, and every couple days Len crashed on my floor.

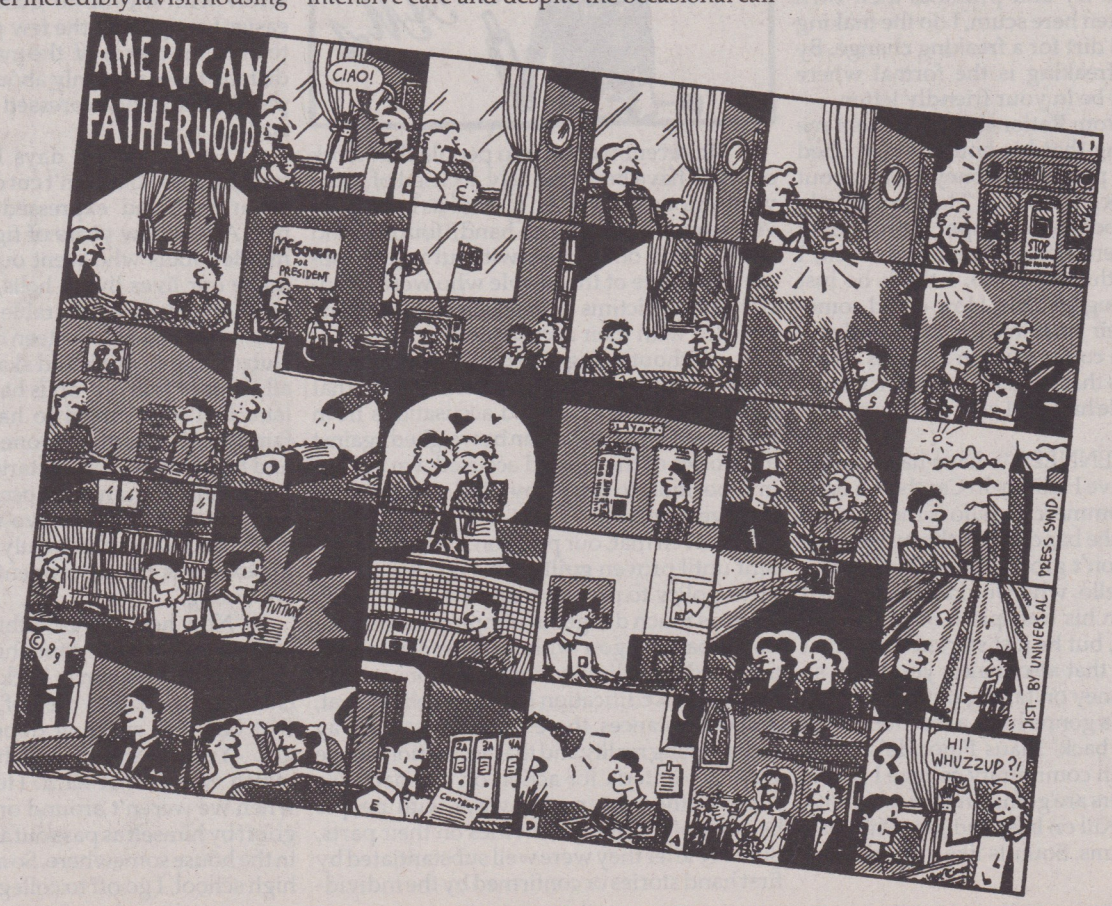
After awhile the novelty wore off and they broke up. This is where Len took a turn for the worse. His drug use became heavier, and he literally crashed on my floor every night. One night he did a little too much mescaline and later that night overdosed on sleeping pills. Luckily we found his suicide note a little earlier than he expected, and with the help of some syrup of ipecac and a well placed forearm to the stomach he vomited all the drugs right out. The next morning he awoke with one hell of a hangover but he was still alive.

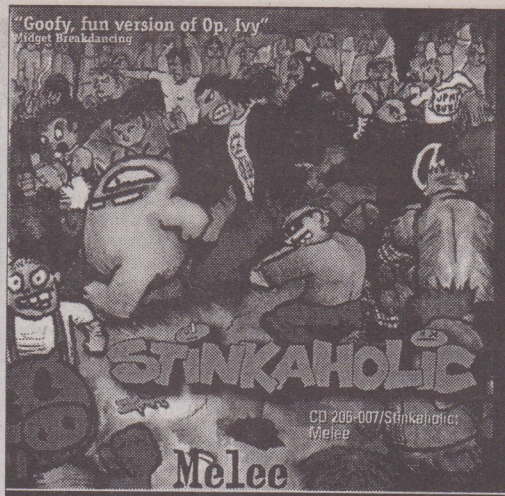
School year ends, we both move back home. Life returns to normal. Lenny's roommate died of an overdose. Shooting enough smack to drop an elephant, he was found dead in his bed. Lenny was a wreck but got over it when he found a really cute goth grrl after picking up her hitchhiking brother. They date for a couple months, spicing up their sex life with tabs and special k. And with her extremely large bank account picking up the tab, Len lived in her incredibly lavish housing for a few months. All hell broke loose as I returned back to school. I guess Lenny decided he wanted his flame from my school back so he left the lap of luxury and returned to my floor. Upon realizing she wanted nothing to do with him, and since he had left his new girl's house she didn't want anything to do with him either, he started bingeing.

He started stealing checks from his aunt and writing them to himself. He also got a hold of a few credit cards and started cash advancing obscene amounts of money. He started buying all kinds of shit. Every day I'd come back from class to find him watching another movie he had bought or blasting whatever new CD's or 7"'s he had gotten from he indie record store. He started looking worse and worse. He shaved his head, lost about 60 lbs and always looked hung over. One morning we found him face down in the toilet with blood and bile all around him. He finally admitted he had been doing heroin for over 5 years. We finally got him to a hospital, but the state funded clinics were overcrowded and since he had no insurance they bounced him back on the street after two days. He ended up back at the hospital a day later when he was vomiting blood for over an hour. He underwent an operation to repair the damage the drug abuse had done to his body, mainly the ulcers that were destroying his stomach.

After we dropped him off I haven't seen him since. He bolted upon waking up in intensive care and despite the occasional call we have no idea where he is. Every couple days he calls from a hospital bitching about having no cigarettes or all the hoses coming out of his body. He'll never tell us where he is, and I have the terrible feeling I'll never see him again. He called again today. He sounded barely alive. He told em he didn't want to die and that he was afraid. All I could do was lie and tell him he wasn't going to die and that he'd be sleeping off a hangover on my floor in no time. While I'm talking to him I stare relentlessly at my roommate's Sex Pistols poster, especially at the ominous image of Sid Vicious and realize for the first time that he isn't going to make it. And that Len was just another punk succumbing to the dark embrace of that deadly lover. He said he was tired and going back to sleep, and I said OK, man I love ya buddy. He said yeah...me too. The receiver buzzed. I lay the phone down on the cradle. Hit the play button on my stereo and buried my head in my hands. It was like a part of me had been from my body. And there was no stopping it.

So , I just sit in my dorm room, stricken with mono or some other vile bronchial infection and await a phone call to tell me that he's dead. He hasn't called in a few days, and I assume the worst. Aus Rotten and the Stratford Mercenaries are playing next week in New Haven. I don't think I'll be going. That's something we would've done together. And it just wouldn't be the same.





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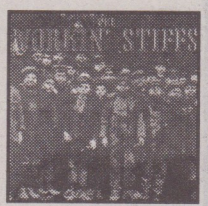

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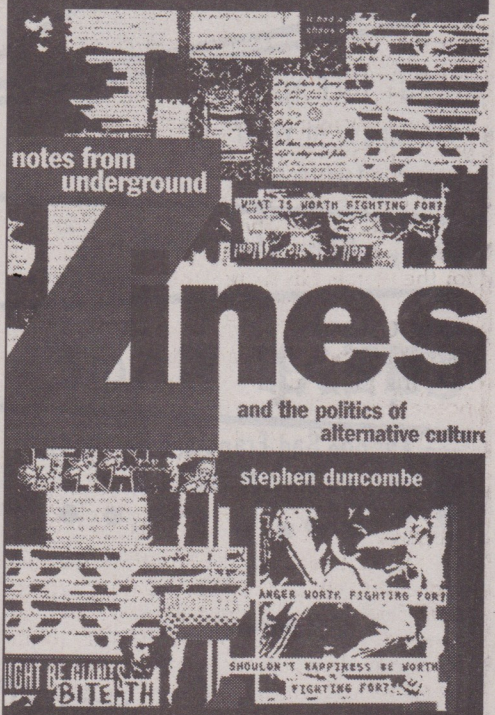

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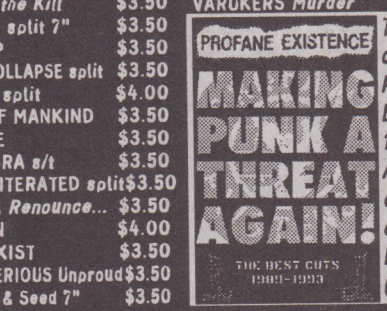

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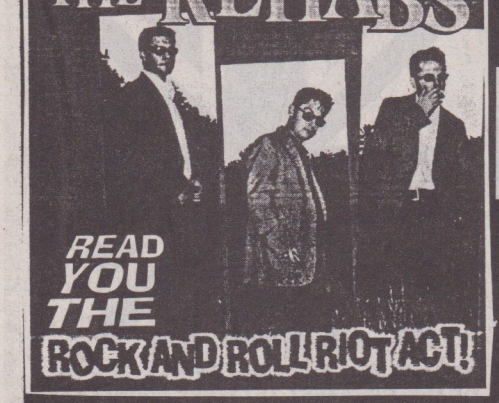

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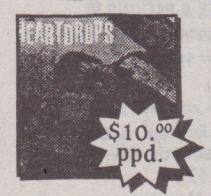

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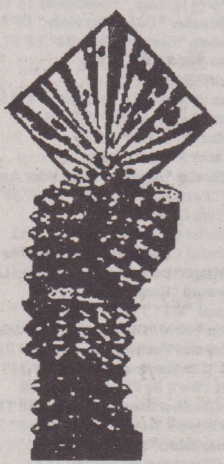

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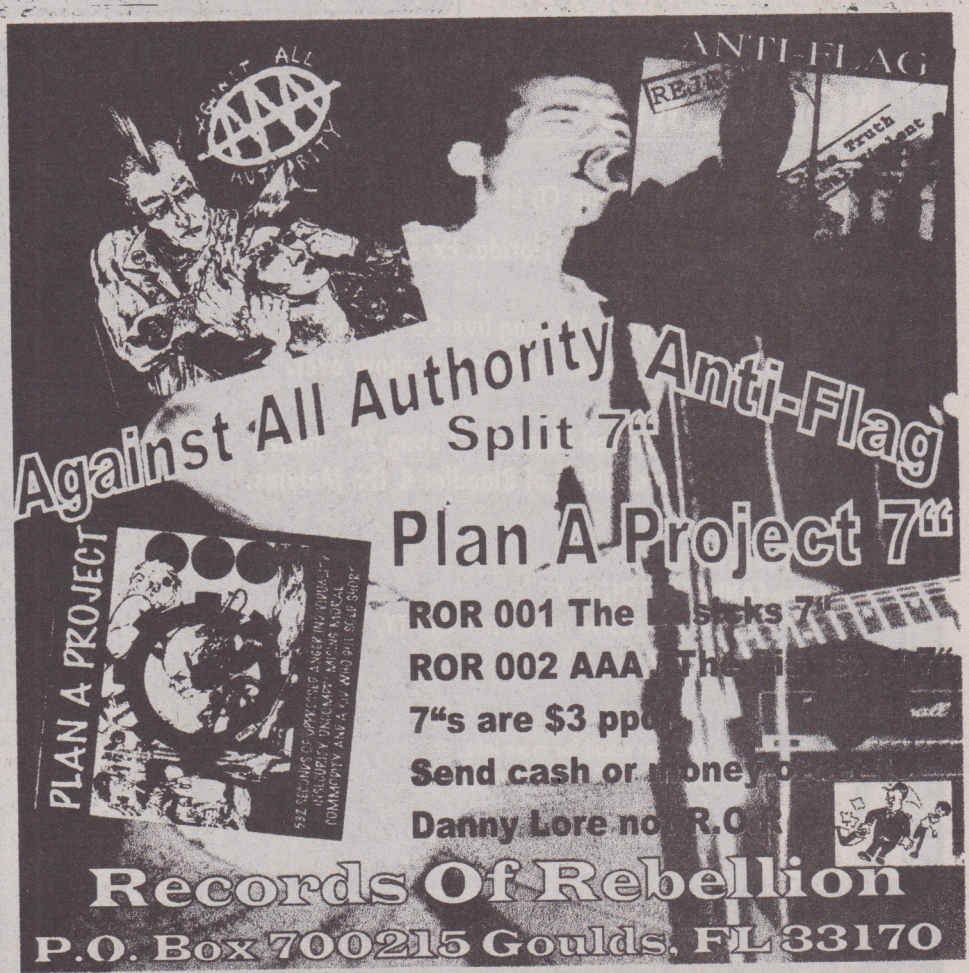

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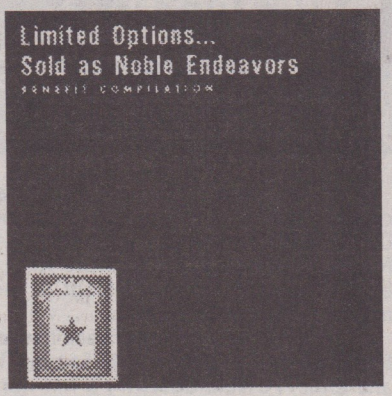

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Scene reports

Greetings to the worldwide hardcore community. This is Eric Fortner from the band DOWNSHIFT. This scene report will be for the Northern California sXe/hardcore scene. If any band thinks that they were left out, let me know and I'll include you next time.

We have a new club open this year, **The Bombshelter**. This club is run by Sammy The Mick and Ernie/POWERHOUSE. It's a fun warehouse place where most of the hardcore shows take place. It is located at 7650 Hawley at 77th in Oakland, 2 blocks from the Coliseum BART station. For booking call (415) 208-5259.

I'll start with my band **DOWNSHIFT**. We have been playing out since January, '97. I guess our sound could be described as new school sound with old school attitude and vocals. We play fast songs and heavy songs and don't take ourselves too seriously. 'No bullshit 'straighter than you' attitudes. We are all sXe but not militant. We have a demo out that we recorded last June. It costs $3.00 ppd and includes stickers. We will be recording for a comp and a split 7" at the end of November.

POWERHOUSE from Oakland are well known nationally. They have a new CD out on Blackout Records from New York. You can get it from all the major distros. Someone said they sound like KILLING TIME when they were RAW DEAL. That is right on the money. They put on a super energetic live show and they are cool guys that support the local scene too. Buy their stuff.

A new band out now is **TOWARDS AN END**. Big time SHELTER, H20 influence, with ex members of RELY. They are pretty good. I have seen them twice and good things are in store for them. In case you didn't know, RELY has broken up. Their last show at Gilman was nuts. More people on the stage than on the floor. All members will be doing other bands so keep your eyes and ears open.

There are a few more bands out here but I'm not sure how to contact them, such as: **FOCAL POINT, FORCE OF HABIT, CUT SHORT, TRIED LIFE, CARBON, SLING BLADE, MODEL AMERICAN,** and **PRESSURE POINT.** Anyone with contact info on these bands, get in touch.

Zines for the local scene. ***Breakout Zine*** just got a new singer and drummer who are awesome. Their releases are all good and they have a new demo out that rages in a more old school way. Plus they are all cool guys. For info write Move-It Records, 6565 Fordham Way, Sacramento, CA 95831-2219. Mike will hook you up. Mike is also in a band called **BEATDOWN** and they are cool too. Same address.

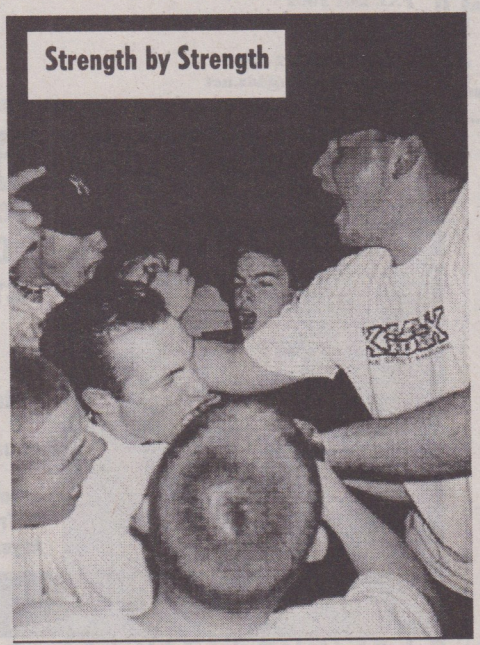
Other Nor Cal sXe/hardcore bands and zines please get in touch with me so I can include you in the next scene report.

That's it. Maybe I'll do another hc scene report sometime. This was fun. Any questions, demo trades, flyers, stickers, CDs or whatever write to me. Let me know what is going on in your area. C-Ya. Eric Fortner P.O. Box 55603 Hayward, CA 94545. USA.

It's been a number of years since the last Connecticut scene report. In that time period many bands have come and gone as you can imagine. Our scene, once thriving with bands such as the now defunct PIST, is beginning to return to its stature of days past. Excellent bands abound, despite an unfortunate lack of clubs. Even the great **76% UNCERTAIN** have reformed to play a few benefit shows for the family of Jeff Roberts, their former guitarist, who was killed recently in a car crash. College stations, such as **88.7 WNHU** in West Haven, give local bands much deserved airplay. What follows is a listing of the punk/hardcore bands in Connecticut.

CHELLOVECK 4 play a mixture of hardcore and oi. Their recent release with the BALTIMORE FOOTSTOMPERS made Tim Yo's top ten list and they put on a great live show. They plan to release another split single and have played throughout Connecticut and in Massachusetts and New York. To contact them write P.O. Box 2292, Meriden, CT 06450 or 595 Whalley Ave. Apt 2 New Haven, CT 06511.

NO WAY OUT play old style hardcore with their primary influences being UNIFORM CHOICE, MINOR THREAT, and YOUTH OF TODAY. They have a 7-inch single out and have another one planned for early '98. They have played throughout the northeast and are another band that puts on a highly energetic performance. To get in touch with them write to 49 Crestdale Road, Glastonbury, CT 06033.



STRENGTH BY STRENGTH is a new band that rose from the ashes of **LOCKJAW .44**. They are way energetic live and have a great demo available. Their sound is kind of like PATH OF RESISTANCE, with two vocalists and a speedy attack. For info write to Mike, 6817 Hickory Lane, Dublin, CA 94568. Demo is $3.00 ppd.

ALL BETS OFF is a great band from San Francisco. They have a good mid-tempo style that rocks. Their singer Sammy the Mick is a maniac on stage and is always entertaining. He also books shows at The Bombshelter. They have a great demo available. 530 Divisadero №121, San Francisco, CA 94117. $3.00 ppd.

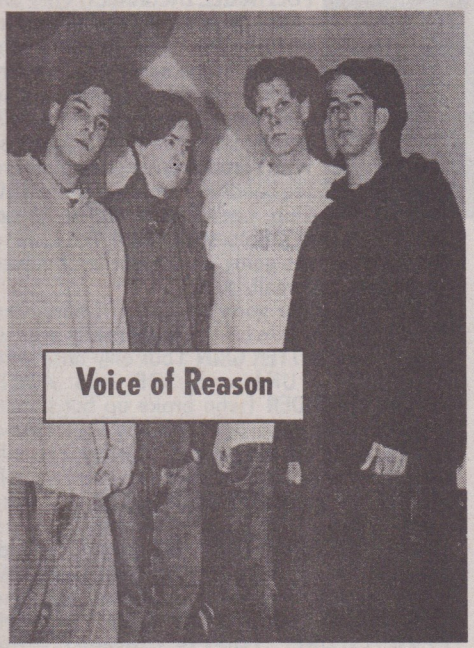
THE HOODS are from Sacramento and have been around for a few years. They are basically NYHC-styled with a vicious attack. They is from Berkeley and is consistently great. Colby is the man and always puts out quality issues. He is up to issue 5. Buy this zine if you know what is good for you. 2018 Shattuck Ave. №19, Berkeley, CA 94704. $3.00 ppd. ***Positive Outlook*** is a new zine from Danville that has just put out their first issue. It is really good: super clean layout and good graphics. Everyone should have this. Interviews with WARZONE, V.O.D. ONE KING DOWN, TEN YARD FIGHT and ENVY. It costs $3.00 ppd and is well worth the money. P.O. Box 2196, Danville, CA 94526.

Thirty-One is my new zine and it is a small personal zine with writing on skateboarding, sXe and whatever I want. No interviews just stuff that I'm into. It costs two stamps or $1.00 PPD world. It's fun.

Scene reports

The drummer from NO WAY OUT also plays drums with the **YOUTHFUL OFFENDERS**. The YOUTHFUL OFFENDERS play a mixture of punk and oi and their singer's vocals resemble those of the vocalist of the ANTI HEROES. They have recently re recorded their demo and will soon be putting out a split with the CHELLOVECK 4. To contact them write 326 East Middle Turnpike, Manchester, CT 06040.

One of the longer lasting Connecticut bands is **STEADFAST**. They have done one complete U.S. tour and two tours out to the Midwest. They have released three 7-inches and one full length on One Foot Records. They have since split with One Foot and currently are looking for a new label. Their style of music is a combination of BAD RELIGION, CRIMPSHRINE, and hard rock. To contact them write to 62 Bay Berry, Glastonbury, CT 06033.



Voice of Reason

CREATURE DID is another one of Connecticut's longer lasting bands. Their style of music is influenced by bands such as ROCKET FROM THE CRYPT and MUDHONEY and early grunge rock before it became known for such crap as Alice in Chains and Pearl Jam. They have so far done one full length U.S. tour as well as 3 east coast tours. They have also released 3 singles and have a full length CD available. Contact them at P.O. Box 3174, Danbury, CT, 06813.

On the opposite end of the spectrum from STEADFAST and CREATURE DID is **SEVERED**, one of the newer bands on the scene. They have a nine song demo and split 7-inch thus far and their style of music is a mixture of BLACK FLAG and the PIST. They have been playing in Conn. and Mass. To get in touch with them write to 2183 Huntington Turnpike, Trumbull, CT 06611.

Another new band that has burst upon the scene is the **AFFLICTED**. They play abrasive punk mixed with ska and oi. Live they do great BROKEN BONES and OPERATION IVY covers along with their own originals. They have a demo and split 7-inch available as well as a local compilation track. They have played with the CASUALITIES and AUS ROTTEN at shows in Conn. and Mass. To contact write them at 80 Alharvey Road, Stonington, CT 06378.

The **SPOILERS** are made up of former members of Connecticut bands SHIV, LOST GENERATION, and the UGLY TRUTH. They play melodic punk influenced by 70's bands such as the DEAD BOYS and RADIO BIRDMAN mixed with early 80's southern California hardcore. They are constantly playing throughout the northeast and have a 7-inch out that comes with *Brush Back* fanzine. They also have a number of compilation tracks and a split 7-inch coming out. Their address is 27 Jetland Place, Bridgeport, CT 06605.

The **INJECTIONS** are a band made up of veterans of the Connecticut punk scene that play classic RAMONES style punk rock with a hint of SCREECHING WEASEL and the QUEERS. They have been playing throughout the northeast and have played gigs at famous New York clubs ABC NO RIO and CBGB's. They currently have a 7-inch available and plan to release their older songs on cassette. To contact them write to 15 Springhill Ave., Norwalk, CT 06850.

Another band that has been playing throughout the northeast is **KITTY BADASS**. They play punky indie rock with strong female vocals. They have released four 7- inches thus far and plan to release a full length album on Elevator Music in early 1998. They also plan to go on a full U.S. tour in the spring and summer of 1998. They can be reached at 224 Main Ave. 2nd Floor, Norwalk, CT 06851.

The band that KITTY BADASS will be going on the full U.S. tour with is **EAST COAST PANIC**. They play classic sounding east coast punk with a slight oi influence. They feature dual male (Al Ouimet formerly of the PIST) and female vocals. So far they have released a 7-inch and a split 7-inch with SEVERED. They plan to go on a tour of the southern U.S. in January of 1998 and then a full U.S. tour. They currently share a drummer with the CHELLOVECK 4. EAST COAST PANIC can be reached at 324 Wolcott Street, Waterbury, CT 06705.

Another band that Al plays in is the **BALTIMORE FOOTSTOMPERS**. They are a local super group of sorts that features Jim Martin formerly of MALACHI KRUNCH on vocals, West Coast transplant Bill Collins formerly of FANG and MDC on guitar, and this time Al is playing bass. Their sound can be described as street punk influenced by such bands as BLITZ and SLIME. They have played in Conn. and Mass. and thus far have released a split 7-inch and are planning to release their own 7-inch on East Bay Menace Records. Contact them at P.O. Box 1271, New Haven, CT, 06505.

Jim Martin is also lead vocalist for **BROKEN**, a band that is made up of ex members of MALACHI KRUNCH and the PIST. They have thus far released two 7-inches and have appeared on a number of compilations. They are also going to have a split 7-inch come out soon that will be accompanied by a fanzine. They play a style of music that is a combination of MOTORHEAD, POISON IDEA, and early 80's hardcore. They have played throughout the northeast over their three years in existence. The former member of the PIST that BROKEN features is Bill Chamberlain. Bill is also in another band called **REACT** which plays a more crust style of hardcore and who will be playing out of state more in the near future. To contact BROKEN write to them at P.O. Box 1271 New Haven, CT 06505 or check out their web site at Nancy.concelman/snet.net.

BOILING MAN is another new group that has been playing throughout the northeast and has been gathering a lot of attention. So far they have released a demo and have a 7-inch in the works as well as being on the other half of the split with BROKEN. They also will be appearing on a number of compilations including "Punk Uprisings Volume 2". Their style of music can best be described as raging hardcore with a FILTH influence. They have opened for such bands as the BUSINESS, BLANKS 77, and AUS ROTTEN while playing throughout the northeast. They are also one of the many Connecticut bands that share members with other bands; in this case they share a drummer with BROKEN. To contact them write to their new address: P.O. Box 158 New Haven, CT, 06501.

THOSE POOR BASTARDS are one of the few bands in Connecticut playing a crusty style of music. They so far have released a 7 inch that shows them not only to be socially conscious it also shows them to have a sense of humor. The vocalist also serves as one of the two vocalists in REACT. Look for a split single coming out from both bands in the near future. To contact them write to P.O. Box 287, Harwinton, CT, 06791.

Another band from Connecticut that is playing in a more brutal vein of punk is **ASSSPATULA**. They play power violence similar to SPAZZ with dual male and female vocals. They have played in Conn. and Mass. and currently have a 20 song demo with plans to release an 18 song 7-inch on Upfront Records. For information on ASSSPATULA contact Wade Zamechek at 14 Hilltop Drive, Canton, CT 06019.

Going back to bands that play old style hardcore that Connecticut used to be known for is **FASTBREAK**. FASTBREAK has opened for such diverse bands as WESTON, IGNITE, and AGNOSTIC FRONT. They so far have released two 7-inches and split 7-inch with Boston's TEN YARD FIGHT. They have toured throughout the northeast and also did a brief east coast tour that took them to Florida. To contact them write to 11 Roberts Drive Bethel, CT 06801.

The band that FASTBREAK did part of that east coast tour with is **FOLLOW THROUGH**.

East Coast Panic

They play a heavier style of hardcore influenced by JUDGE and early CRO MAGS. They so far have released a 7-inch as well as full length CD on Smorgasbord Records. The 12-inch vinyl release of that CD is being put out by East Coast Empire Records. They are another band that is constantly playing in the northeast. To contact them write to 103 Aspetuck Village, New Milford, CT 06776.

Two newer bands that play old style hardcore and are making some noise in the Connecticut scene are **VOICE OF REASON** and NO HOLDS BARRED. VOICE OF REASON play hardcore influenced by such bands as GORILLA BISCUITS and YOUTH OF TODAY. They so far have a 7-inch out that was produced by the legendary Don Fury. They also have a split 7-inch coming out with CAUSE FOR ALARM which was also produced by Don Fury. Both of these 7-inches are being released by Seize Records. To contact VOICE OF REASON write to 369 Dogburn Lane Orange, CT 06477.

NO HOLDS BARRED are an even newer addition to the Connecticut hardcore scene. They have thus far have only played a few shows and released a solid 6 song demo. They have just begun playing out of state and they plan a busier schedule in the new year. To contact them write to 34 Golden Hill Street, Milford, CT 06460.

Now for a short list of record labels operating in the state.

Red Tape Records, 394 Wolcott St Waterbury, CT, 06705.

Straight Force Records, 49 Crestdale Road Glastonbury, CT, 06033.

Seize Records, 55 Porter Ave, Unit 5E, Naugatuck, CT, 06770.

Worship My Brain Records, P.O. Box 2292, Meriden, CT, 06450.

Computer Crime Records, P.O. Box 1684, Norwalk, CT, 06852. Phone at 203-335-9482. Email- JEFFCCR@HOTMAIL.COM.

East Coast Empire Records, 44 Waterbury Road, Prospect, CT, 06712.

Elevator Music, P.O. Box 1502 New Haven, CT, 06511. Email www.elevatormusic.com. Fax number 203-497-9959. This label is run by Fernando Pinto, proprietor of the **Tune Inn** on 29 Center Street in New Haven. The Tune Inn is one of the few clubs in Connecticut that has consistently booked punk and hardcore bands as well as other forms of non-commercial music.

TPOS Records, 12 Mill Plain Road, Danbury, CT, 06811. TPOS is a long running record label run by the famous Malcolm Tent. He also runs an independent record store named **Trash American Style** in Danbury.

Toronto: People say that life isn't easy. Well it doesn't seem that way to me. That's some lyrics by Social Distortion—their old stuff. Anyway life in the punk scene in Toronto is way better than where I come from, Parry Sound. I've only been in Toronto for about a year but I've been to lots of shows. I've kept kind of low key because I didn't come to Toronto to suddenly change my looks. So many kids around here suddenly turn into "ultra" punks. Pierced everything. Tattoos. The "right" clothing. Well, in Parry Sound you can be punk without having to have the "right" look and you can do it in Toronto, too. Or any city, I would guess. I'm just bitching because life seems pretty easy for these

Chelloveck 4

squeegee punks and others who complain about how hard everything is as they walk out of the beer store with a case of beer and show me a new tattoo they got and they are wearing new $140.00 Doc Martens. Some street kids do it by choice - so don't bitch. I didn't like where I was but at least I had my shit together before I just "took off from home." And that means spending my money on a place to live and food and hanging out in the scene here; ala shows and record shops, reading MRR of course, and other punk zines, and I have talked to a lot of punks. Young and old.

So back to what I think is going on around here, since the last issue of MRR I got (a used month-old one) didn't have anything on the Toronto scene. And from what I've seen and heard it is one of the best in Canada.

The last show I saw was called "Raymond's Birthday Party." It was a theme for some guy who works at the **El Macumbo** club. The "Elmo," as it is known, is a really good place to see shows.

The most popular band around here is probably the **BUNCHOFUCKINGOOFS**. They're great and put on lots of free shows and have a ton of stuff out. They also just toured with the DAYGLO ABORTIONS. **ARMED AND HAMMERED** also played that night. They are also pretty good and they even host their own punk night at another bar that has pretty good shows sometimes, called the **Generator**. For free every Thursday they play and even have free food for all the "starving punks." (Sorry maybe I am bitter or jealous or both.) Back to bands.

S.ON O.F B.RONTO played that night too. I've seen them only 3 or 4 times, but they are excellent every time. They have members from old famous bands from the scene (DIRECT ACTION, UK SUBS) but they don't seem to be doing much even though they've been together a long time. I mean they should be touring like other bands in the scene, so other people could hear them. Buy their music!

That night I saw a new band I'd never seen before and they were called the **PUNCHING NUNS**. They were crazy and I hope they play again soon. They reminded me of a cross between the MEATMEN and the RAMONES. **RANDOM KILLING** is another great band. They've been together a long time too. They have some great songs and a couple of CDs that I've got. They are also funny (which I think is important in punk, to have a sense of humor), but also do some serious songs. They played with the DAYGLOS too. (So did every band in the city, because it seems when they come here they stay and do a show every few weeks.)

DIRTY BIRD is a really good band too. They played with SELF CONTROL from Quebec, who are great. They just put out a new CD. They like to pride themselves on the d.i.y. way they do stuff. Buy their records (actually buy stuff from all the bands I mention in this letter.) They don't play very often. (Hint, hint.)

One of the best bands from the Toronto scene is **POLITAKILL INCORRECT**. They are always busy it seems in all aspects of the punk scene. As you would assume by the name they are very political, but they do it very well in their songs. They just played an ARA benefit with other good bands at **Who's Emma**. Other good places to see bands in Toronto are: **The 360 Club, Lee's Palace, Opera House, Lion's Club, Oasc's, Horseshoe, Rivloi**. You have to check out what's going on sometimes, because sometimes they really suck.

Some other good bands that I have seen (and I can't claim to have seen them all) around Toronto are: **BITTER GRIN** (but only once with RED ALERT (UK) and SOB and AAH); **REPEAT OFFENDER** (who broke up but should get back together hint hint); **HOCKEY TEETH** (who also broke up but did get back together. I've only seen them once but they used to be very good); **SPITTLE** are good; **FREEDOM DENIED** are pretty tight too; a new band called **JERRY & THE FINAL THOUGHTS** are pretty good. They just put out a tape. It's kind of fun pop-punk; other bands that need mention are: the **TIRE KICKERS, HUES DUTIES, I CAN'T, REMEMBER?, SLORC** (they're insane), the **PHOC ME SLAYERS** (they've been banned from certain clubs and they've only been together a little while), the **ARSENALS** (excellent ska), **BUZZSAPIENS**, the **SINISTERS** (Iggy, 70s, rock/punk), and I am probably missing tons of other excellent bands but I am getting too tired to write anymore! Whew.

Also listen to **CINT** and **CHRY** and **CKLN** if you are in the area. **Rotate This, Penny Lane, Who's Emma, Planet X**, and **Record Peddler** are all good record stores. A lot of bands tell me they sell stuff from their homes and have mail order but I'm sorry I don't have any addresses. (I'm kinda new around here remember.)

Well I just felt like spouting off about Toronto and tried to stick to the bands and stuff but some of you punks out there need to get your shit together.

Andrew McNall/ somewhere in the east end/ Toronto, Ont/ Canada

P.S. Every summer they have a huge 3 day punk festival here in town with bands from all over. This year some of the bands included: the RESTARTS (UK), the CASUALTIES (NY), SELF CONTROL (PQ), URBN DK (Chicago or Wisconsin?), BITCHSLAP, DBS, PISS RIOT, ABLIENATION, SUBMACHINE, etc. etc. About 35 bands or something. Check your local listings—I'm going to get high—blah blah.

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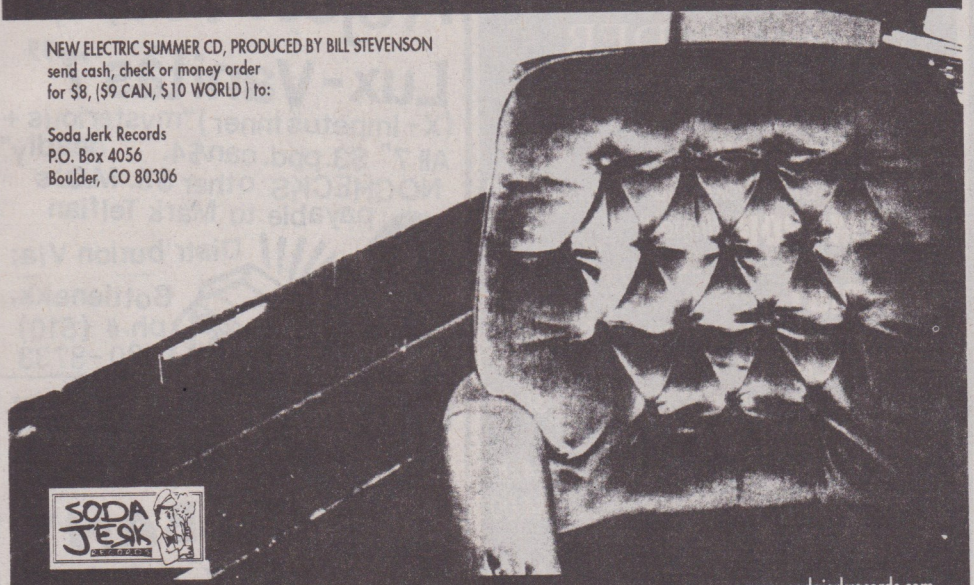

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MAXIMUMROCKNROLL
NEWS
Feburary 1998 Page 1

Pirate radio wins in court, FCC retaliates

One week after Federal Judge Claudia Wilken refused to grant the FCC a permanent injunction to shut down Free Radio Berkeley and ordered the FCC to respond to specific Constitutional questions, the response came not in the form of legal brief as requested but in the form of a SWAT team busting down the door of Tampa, Florida micropower broadcaster Doug Brewer. The FCC has also retaliated against two other Florida stations and other pirate broadcasters around the country. Several weeks ago pirate stations in Boston were visited by the FCC, including one that had been commended by the city council. The FCC has also paid a visit to KAW-FM, a 10-watt pirate broadcasting from downtown Lawrence, Kansas.

Speaking for SF Liberation Radio, Richard Edmondson stated: " The raid against Doug Brewer and other microbroadcasters in Florida, coming as it has just a week after the Federal Court ruling in California, is a display of lawless thuggery which demonstrates to me more clearly than ever that the US Government does not care about its own courts, its own laws, or its own Constitution."

"The Lawyer's Guild pointed out that FCC regulations make it impossible for all but the very wealthy to even apply for a broadcast license. This, they told the Court is like saying anyone can speak from a soap box in the park, but the box has to be made of gold."
—NLG Amicus Brief in US vs Dunifer, in which Fed Dist Ct again denied the govt. an injunction against micro radio broadcasts. (submitted by Chuck Munson).

Background material on the legal case and micropower broadcasting is available on the following WEB sites: www.368hayes.com, www.freeradio.org, www.radio4all.org, And a good place to check ongoing news is the alternative news page: http://burn.ucsd.edu/~mai/news.html, and the pirate radio page: http://burn.ucsd.edu/~mai/pirate_kiosk.html.
(Information from Chuck Munson and a Free Radio Berkeley press release).

Boston's Rat club closes it's doors

Boston's infamous club, the Rat or The Rathskeller, in Kenmore square closed forever on November 15th. The Rat had been a fixture in the city for almost 30 years. Bands such as the Ramones, the Dead Boys, and even Metallica used the stage as a springboard to success through the years. Even the Sex Pistols were book there until they disbanded while on tour.

While the Rat pulled its mainstream advertising in July, it was not the "hole in the wall" that the Boston Globe reported it to be on closing day. Boston's growing punk scene was pulling in bigger numbers than ever up until the day it closed with a well attended show featuring Aus Rotten, the Stratford Mercenaries, The Unseen, and The Epitomies.

With the Middle East considering itself too upscale for local shows, most bands are out of a place to play and the kids are out of a place to call home. It gave me a laugh to see some kids in the parking lot at the Aus Rotten show who were trying to organize a petition to save the Rat. The building was sold, not foreclosed on. Owner, Jim Herold, who had owned and managed the establishment since opening day, simply wanted to "get out" of the business. Jim has vowed to help the bands find a new space to play. Somehow I just feel that we'll never replace the Rat entirely. We need a new place to call home again. It is the responsibility of everyone in the Boston scene to help out. We build the scene together, let's keep it going. Please contact me if you're interested in the effort to provide a venue to the Boston scene.

Mark Lind / The Ducky Boys / (617) 604-3787

In late November, author Kathy Acker died of breast cancer. She was 63. • Albuquerque's Mind Over Matter store and mailorder are closing up their shop and moving to Portland. They will continue doing mailorder. (see their ad in this months issue for new address and information) • The Safe Haven zine library (one of the first) is now located at 409 E 30th St #C in Austin. You can send donations (your zine or one's you've already read) to Mark Twistworthy, PO Box 4491, Austin, TX 78765. • Ben Shelcker, singer for the Ohio band, The Oxymorons, died from a fall earlier this month.

ANTI-LOGGING ACTIVISTS TORTURED BY DEPUTIES

In October, video tapes of the Humboldt County sheriff's deputies putting pepper spray directly into the eyes of nonviolent anti-logging activists during the ongoing fight to save Headwaters Forest were obtained by articles. The tape, called "sadistic" by activists, showed uniformed officers using cotton swabs to put pepper spray directly into the eyes of activists or holding them in head locks while spraying them in the face at close range.

One of the tapes is from a sit in at Representative Frank Rigg's Eureka office on October 16th. Riggs argues that the spray was used appropriately. An editorial in the SF Chronicle said, "But no plausible justification has been offered; and the videotapes showed the deputies acting with the remorseless cruelty of the police state Torquemadas, calmly applying the caustic spray as the protesters writhed, screamed, and pleaded with them to stop. If it was not torture, as the protesters claim, it came awfully close.

The case was reviewed by the State Attorney General in November. They said they found the use of pepper spray to be outside of legal limits on the use of force but they are not planning on launching an investigation because the FBI as well as two other agencies are already doing so.

Mumia update from the Prison Activist List

(edited for length)

Judge Albert F. Sabo, who was in the international spotlight two summers ago during death-row inmate Mumia Abu-Jamal's contentious bid for a new trial, will be out of a job in January, based on a state Supreme Court decision to cut the number of senior judges who serve in Philadelphia. Abu-Jamal, a former radio journalist, was convicted in 1982 of the murder of Philadelphia Police Officer Daniel Faulkner.

Sabo, 76, said yesterday that he was "angry about the procedure that was followed" and believed Philadelphia court officials were arbitrary in selecting him to be cut.

Common Pleas Court President Judge Alex Bonavitacola informed Sabo and two other senior Common Pleas judges, Louis G. Hill, 73, and Norman A. Jenkins, 70, recently that after Dec. 31, they would not be working because of a Supreme Court decision to reduce from 14 to 10 Philadelphia's allotment of senior judges. Senior Judge Ethan Allen Doty, 91, who also was not reassigned, died Monday. Doty had left the bench last summer for health reasons. Senior judges are those who have reached the mandatory retirement age of 70. Technically, the Supreme Court allows them to work part-time, and they are paid $324 per day.

In his 23 years on the bench, Sabo acquired the reputation of being the king of death row. For 14 years, he presided over nothing but homicide cases, and 31 defendants left his court with death sentences. An Inquirer survey several years ago found no other judge in the country with as many defendants on death row. The case of, was one of 31 cases tried before Sabo that ended in the death sentence. In 1995, Abu-Jamal appealed for a new trial, contending that he did not get a fair trial before Sabo in 1982.

The prison activist list is an email information list. To subscribe contact prisonact-list@igc.org or see the Prison Issues Desk webpage at http://www.igc.org/prisons.

Free Leonard Peltier National Rally

November 16, 1997 @ Mission High School, San Francisco CA / by Jay Unidos

After all the demands for the freedom of Leonard Peltier, Mumia Abu Jamal and all political prisoners locked up currently in the U.S., the strongest message to emerge from the national free Leonard Peltier rally was one of solidarity among all groups despite their political and theoretical differences. This point was made clearest by Peltier's lawyer and co-keynote speaker Ramsey Clark. Ramsey Clark compared the U.S. attacks on Native Americans to it's current attacks on Iraq. The U.S. uses sanctions instead of bombs against Iraq which is similar to the way they herded Native Americans onto reservations and cut them off from their land, food, and culture. Both of these methods are effective in a war of genocide where the objective is to leave the land and property in tact after exterminating those people native to the land. Dennis Banks, A.I.M. founder and co-keynote speaker, echoed many of these same sentiments and also stressed the need for all of us to see Leonard's struggle as our own. "Struggle," he said, "should take place every day, every week, every year! Till suffering has ended for everyone."

The movement to free Leonard Peltier has taken on a new urgency. It seems that Leonard is suffering from a condition that is causing the deterioration of his jaw bone. It is becoming increasingly harder for him to eat, and prison officials refuse to let specialists in to treat him. Remember that this is a man who was convicted with little or no evidence, certainly none that would hold up in court today!

Cobb sticks by ban on studded bracelets

Weapons policy's extension to such jewelry termed 'ridiculous' by parent angered over child's suspension from middle school for 10 days.

By Diane R. Stepp
STAFF WRITER

Despite outcries from parents whose children were suspended this week for wearing studded bracelets, top Cobb County school officials said Friday they won't change the district's tough policy on weapons.

Three Smitha Middle School students received 10-day suspensions Wednesday for allegedly violating the district's weapons policy. Two wore studded bracelets and the third a large chain.

Two other Smitha students were warned about the policy — one for a leather necklace, another for a bookbag chain — and returned to class, said Assistant Superintendent Tony Arasi.

Cobb's policy ranks weapons in three categories, with firearms and explosives in the most dangerous. Chains and studded bracelets, along with switchblade knives, are in the second. Last year, five Cobb students were suspended for wearing bracelets with studs, Arasi said.

He cited Thursday's fatal stabbing of a Southwest DeKalb High student by another student. "That terrible tragedy clearly points out the danger of weapons being present in schools," he said.

Rita Otts is outraged that her daughter, Keresea, is barred from class for 10 days because she wore a leather bracelet with pyramid studs.

"There are probably several parents very upset over this," said Otts. "I support the weapons policy, but this is ridiculous."

Smitha student Ryan Branscum was told he would be suspended because he had a chain on his bookbag, but was allowed to return to school when his mother appealed to Smitha Principal Paula Smith. Suspensions of up to 10 days are left to principals and do not involve the school superintendent or board.

Superintendent Richard Benjamin said he stands by Smith's decision. "If we err, we err on the side of safety."

ANDY SHARP / Staff

Suspended: Keresea Otts, 13, shows the studded bracelet that led to her punishment.

Atlanta Journal/Constitution Sept 97

This clipping was sent in by a reader. It was printed in the Atlanta Journal/ Constitution, September '97.

Skinheads in the News

• Alexis of Wooden Shoe Books in Philadelphia, an long time radical bookstore and anarchist collective, sent a message saying that the store has recently been threatened by local skins. Incidents include wheatpasting fliers reading "Death to Mumia" and other white supremacist propaganda to the windows and threatening phone calls. The flyers are from the white supremacist organization called the National Alliance. "It seems to a number of Shoe collective members that we're not dealing with an organized effort here, probably just a small group of amateurish boneheads. Nonetheless, we don't want to be entirely dismissive of the threats, especially since we're just reopening after an unsuspicious fire that destroyed our store last February." To contact the store please write them at 508 S. 5th Street, Phildadelphia, PA 19147

• Dan Sabater passed on word that Shawn Reid, a RASH (Red and Anarchist Skinhead) member from Denver, and friends were targed by local police after a fight at a convenient store. Dan says, "Apparently, Thursday morning he was at a convenience store with some friends when an argument broke out after some other patrons were harrassing a woman Shawn and company were with. A fight ensued, which Shawn was not involved in (he had already left the store). Unfortunately, some store employees followed Shawn and company back to their house. Shortly afterwards, the Denver Police broke the front door down with automatic weapons drawn, and rounded up nine people."

Shawn and two others were arrested and detained for some time. He goes on to say, "the climate in Denver has been terrible for skinheads (racist, anti-racist and otherwise) since the recent spate of bonehead violence. As in other cities, the police care little what side of the war a skinhead is on, to them racist or anti-racist is all the same: Trouble." For more information, write Dan and New York RASH at sabat@inx.net.

Anti Racist Activist framed up in Texas Prisons

Christopher Lee Plummer is an anti-racist activist doing hard time in the Texas prison system. Chris worked with an underground group called the United Anarchist Front. In 1993, Chris was convicted for stealing and destroying Nazi hate literature from inside a Nazi skinhead gang's house. He refused to give information which could implicate other members of the organization. As an outspoken prisoner, he has come under fire from both prison administrators and nazi prison gangs. Even so, he has continued to organize for justice with Cell one, a revolutionary prisoner's group.

Chris has been threatened and attacked by both guards and nazi prison gangs, even after winning a transfer to a new prison. He is now being charged with conspiracy to smuggle guns into the prison in retaliation for his continuing struggle for justice. Chris's mail, both incoming and outgoing, is being censored because of supposed "gang" affiliations.

For more information on Chris's case, contact Chris Plummer Support Group, 271 E 10th St. #47, New York, NY 10009, or Christopher Lee Plummer, PP #677345 Hughes Unit, Rt 2, Box 4400 Gatesville TX 76597.

•CALENDAR•

Here are the upcoming events we have information for. Please send in info on any conferences or festivals you hear about! This list is not limited to punk events or to events in the US or North America. Remember that this is contact information only and for complete details contact the organizer. Please send in new info to News c/o MRR or to maximumrnr@mindspring.com. This list is available over the internet from the same address and was last updated 12.08.97.

• February 21-22 San Jose, CA: Alternative Press Expo

A zine and comics convention. For more information call 1-800-866-8929

• March 14 San Francisco CA: Anarchist Book Fair

The third annual Anarchist Book Fair, co-sponsored by AK Press and Bound Together Books, will take place Saturday March 14 from 10 am to 5 pm. For more information contact AK Press at akpress@akpress.org or 415-864-0892. More information next month.

• May 15-17 Kalamazoo MI: Midwest Grrls Fest

This is a gathering for women which will include workshops, films, music, a scavenger hunt, picnic, dance-off, and a lot more. It is open to men as well. For more information on confirmed events/workshops, to help out, or to get information on registering or an information packet, contact: Angel Page/Makoto Recordings, POB 50403, Kalamazoo MI 49005

• June 17-23 Eugene, OR: Asylum Punk/Hardcore Fest

This will be a punk/hardcore gathering in the wilderness. It will be free and it will be collectively organized. There will not be a huge number of bands playing and it will be a week of networking, discussions, skill sharing, and fun under an explicitly political focus of creating a more active, viable and enjoyable community of resistance. For more information contact the Antipathy Collective, PO Box 11703 Eugene OR 97440, tac@efn.org (541) 431 8080.

• September 25-27 Bethesda, MD: Small Press Expo

A comics oriented conference held in conjunction with the International Comics and Animation Festival (ICAF), which is sponsored by Georgetown University. For more information contact: Chris Oarr, PO Box 5874, Takoma Park, MD 20913. Phone: 301-565-8340, Fax: 301-565-9140, E-Mail: coarr@erols.com, http://www.indyworld.com/spx

Have you been to a fest or convention recently? Please write in and tell us how it went!

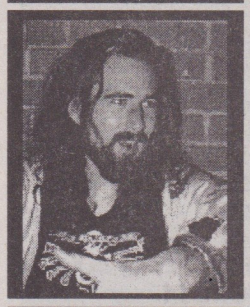
WHATS THE SCOOP ?

by Kelli and Paul

This month's question was asked at the recent Stratford Mercenaries (ex Crass, ex D.I.R.T.) show at Gilman Street in Berkeley:

"How old were you when Crass broke up?"

Brian - 20, Oakland:
I don't know...what? Three? When did they break up? 1980?

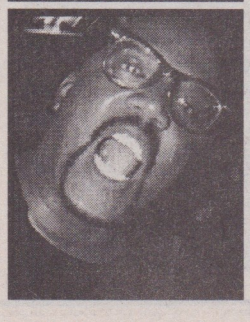


Peter - 21, Fresno:
How old was I when *Crass* broke up? I would've been eight.

Ramsey - 31, San Francisco:
(Very confused and disoriented, carefully subtracting the years) Uh, um... Seventeen or eighteen? Seventeen.

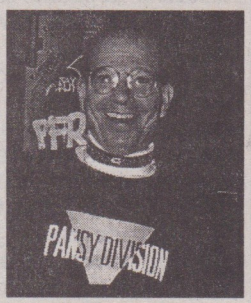
Irina - 21, Mexico City:
Thirteen? Fourteen? (huh?)

Katrin - 25, Seattle
I don't know (laughs). I was born in '73, so I was probably...eleven?



Orlando - timeless, Oakland
(growling and snarling like a rabid pit bull) I was 2000.

Sarina - 16, Walnut Creek:
Seven? 1984? Oh, three.



Joel - 49, San Francisco:
I have no idea. 1984? I was thirty something. Thirty six.

Shael - 25, Miami:
I don't know? What year was it? Oh, Thirteen.

Steve Ignorant - 39, (ex Crass ringleader)
I can't remember. (We remind him that it was 1984). Well, I was nineteen when we started, that was in '77. So '84, you can make it out.

Sally - 25, Emeryville
You want me to do math here? What, eleven? Twelve?

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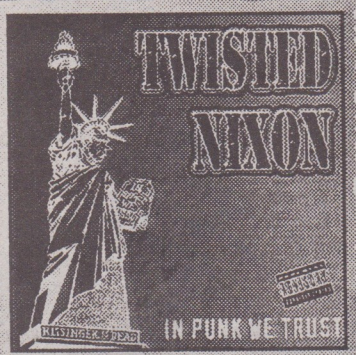

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SUPERFLY T.N.T's

ENGLAND'S STOPPED DREAMING!...

It's been rudely awoken by 'Newcastle's Newest and Worst Rock'n'Roll Combo'...

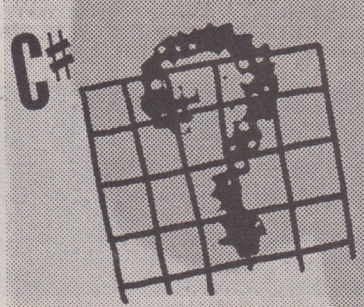
The SUPERFLY T.N.T.'S

Three Geordie punk rock'n'rollers who know how to write a damn fine song or two and can very nearly play 'em right on the night! Sometimes.

SOOPRIZE PACKAGE main man **James Petter** caught up with the 3 chord wonders in London and tried to find out what makes those **T.N.T's** tick and their involvement in...

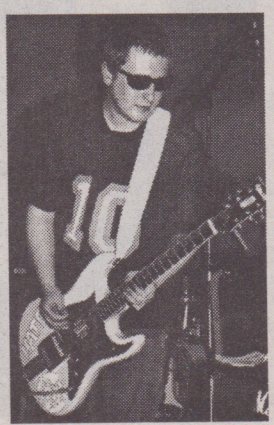
England's Newest Punk Rock Explosion!

So here you have it...



So what's with the name boys?
Brian: The **Boys**? Great band, don't think I've ever really thought about their name! What's it got to do with us anyway?
No I meant...
Brian: Don't you wanna know 'bout The **Superfly T.N.T.'s**?
Dave: Who cares?!! *(knocks back his beer)*
You losers do know that the name Superfly T.N.T.'s is gramatically wrong don't you!?
Brian: Is it?
Nick: It ain't!
Dave: Who cares?!! *(knocks back even more beer)*
It is wrong I'm tellin' ya, the apostrophe implies property of Superfly T.N.T.! He might just wanna piece of your skinny white punk rock arses.
Brian: *(Sarcastically)* Yeah right!
Nick: Oh Shit! Anyway, there's only one skinny white punk rock arse in this band.
Brian: And not a bad one at that!
Dave: Who cares?!! *(Cracks open another can)*
How did you get the tag "Newcastle's Newest and Worst Rock'n'Roll Combo"?
Brian: We are?
Nick: We ain't!
Brian: Actually we've progressed from our previous title to *"Undoubtedly the Worst Band in the Entire History of Popular Music"!* This big sad old fucker of a local music critic said that 'n' thought it would bug us! Fuck that, it was like gettin' a medal!! Dave's also holder of *'Worst Guitar Break Ever'* Award for his clunker on our ***"She's Comin' Around"*** 45...
Yeah, I'd agree with that! Dave, it's rumoured that you are quite a good drummer. How come you're playin' guitar for the T.N.T.'s?
(Dave drops his gaurd and his beer)
Dave: Oh **fuck!!!**
Brian: I'd like to know who's spreadin' those fuckin' rumours!
Nick: Dave!

Dave: Fuck off.
Nick: No, you fuck off!
Brian: Now, now girlies.
Dave: Fuck off.
Brian they say you're a bit tasty on the ol' guitar, so how come you're playin' drums for the T.N.T's?
Brian: Yeah, I was previously *'King of the Electrically Amplified Six String Guitar'* in The **Campus Tramps** 'n' now I'm stretchin' my enormous talent to the traps for The **Superfly T.N.T.'s**. The main reason for the swap over is that you can park your lazy punk rock arse when you're drummin'.
Dave: He's a lazy fucker is our Brian.
Nick: What about me?
No rumours abound about your playin' abilities I'm afraid Nick!
Nick: No rumours abound 'cos
I generally render all onlookers speechless with my playing abilities!
(Brian and Dave laugh out loud)
Dave: What like that display at The **Dirty Water**?
Nick: Nothing wrong with that show!
I saw that Dirty Water gig, seemed your usual shambolic 15 minute punk rock frenzy to me?
Brian: We were...
Dave: Alright on the night.
Nick: We were fuckin' great is what we were! At least I was.
(More loud laughter)
You guys actually came on the bus, right?
Brian: Came? It was a bumpy ride but I certainly never ***came!***
Dave: What did you expect.. A fuckin' taxi! *(Dave juggles his fresh beer and manages to hang onto what he hadn't just thrown over his trousers)*
Nick: Yeah, we came on a bus. It wasn't 'til we got to the bus station that I realised we weren't getting our own **Superfly T.N.T.'s** Tour Bus. The bus fare cost us more than we got paid!!
So why do it?

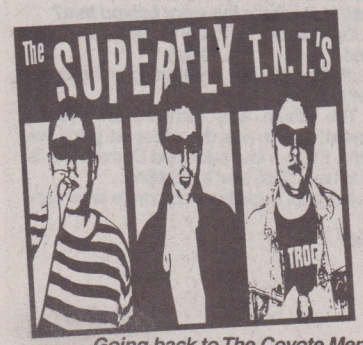


Nick: It seemed like a good idea at the time.
Brian: We do it for the kids!
Dave: Jesus... look at my fuckin' trousers!
Nick: Your mum'll get that stain out when you get home, now stop bloody moanin' will ya!
Dave: Piss off, they ain't your fuckin' trousers. *(Shakes trouser leg)*
How did you get involved with Real Records?
Brian: It's my fault!
Nick: Yeah, don't you forget it... *(Pushes Brian out into the road just as a Double Decker London Bus goes past, bouncing him back onto the pavement with a vengeance!)*
Brian: *(Look-ing a tad shakey)* **Fuck off!** We all make mistakes.
Nick: Not that fuckin' ***Big!*** *(if looks could kill)*
Brian: Anyway... if I can continue... *(yeah...if looks could kill)*

I took some copies of your mag **Sooprize Package** off that **Real Records** guy, to sell in Newcastle. I sold 'em and pissed the cash up the wall 'n' to cut a long story short, we had to form the band to clear the £16.25 debt by **Real**easin', shitty records on his loser label. He's makin' a fuckin' fortune out of us! The records are sellin' like hot cakes but he keeps upin' the interest on the debt so we're stuck with him.
Dave: Real? Bastard! I never knew that.
Brian: Well, now you know, right?
Dave: Right... Bastard.
I hear Real have just put out the "No Talent? No Hits!!" LP, what's the story behind that?
Brian: It's 14 tracks of ***'Punk Rock Action!'*** We recorded direct to 2-track. If 2 people buy it we'll recoup the entire recordin' budget!!!
Nick: The album was recorded in **'Peter's Basement'** 'cos it was the cheapest place we could find, £10 + a four pack, and Durham City is awash with **'Bimbis'** chip shops and I have to have chips after a recording.
Brian: Yeah, we screwed **Real** for £20 on that one! Fuck those corporate label capitalists!!!
What other shit do you guys have out?
Brian: Tons of shit!!!
That 45 I mentioned...
"She's Comin' Around"...
Is that on Real?
Brian: Of course.
Nick: And my new...
Brian: The split 45...
Dave: "The Coyote Men Vs. The Superfly T.N.T.'s".
Yeah, that's a killer split e.p put out by Real & Vendetta isn't it, I got sent that one.
Brian: We got 4 songs on the **Real** side of that e.p and it still spins at 45! The **Coyote Men** only managed 3 on the **Vendetta** side, I think we kicked their butts on that one.
Judging by the pasting you were getting on the cover I think they might just have...
Nick: What about my 45?
Dave: Yeah tell 'em about your new one Nick! *(Nick rumages around in his holdall and proudly holds up a copy of his new 45 just as some oaf barges past , it slips its sleeve and sails throw the night air narrowly missing Dave's ear and hits the wall opposite, taking a hefty lump out of it - the record not the wall!)*
Dave: Hey! Ltd. Edition of 499!!!
Nick: Fuck off! I've just put out this 2 song, one sided 45 on my label **Racket Records...** It Rocks!!!
Anything else?
Brian: What, other stuff comin' up? Some comp in Germany 'n' shit like that. Any labels who want us... We're very cheap!
I hear Real are doin' a Wongs 45?
Brian: Yeah The **Wongs**, they're takin' some of the **Real Records** pressure off us. The guy reckons these boys are puttin' out a **REAL 45** so The **T.N.T's**'ll go on the backburner for a while. ***God bless the Wongs!!!***
Dave: Yeah and God Bless America too. *(Holds hand on heart)*
Brian: Shut up Dave.
Dave: And the Queen.
Brian: What?
Dave: The Queen... God Bless The Queen
Nick: God ***Save*** The Queen!
Brian: Yeah...We mean it maaan. *(Loud fart & laughter all round)*
What's the live scene like in Newcastle?
Nick: There's a scene in Newcastle? Nobody told us!
Dave: Bastards!
Brian: When The **T.N.T's** are in town, every night is Tuesday Night!
You played anywhere else?
Nick: Canterbury, Chester and Middlesborough, Edinburgh in Scotland, Tours in France and Koln in Germany. We've got some more gigs planned in Margate, France and other bits of Europe.
Brian: We stride the world like a mighty rock colossus, we've given both the sausage noshers 'n' the frogs a dose of ***'T.N.T. Rock Action!'***. They were beggin' for it.
What other bands from your neck of the woods are worth lookin' out for?
Brian: Suppose I should blow The **Coyote Men**'s trumpet...

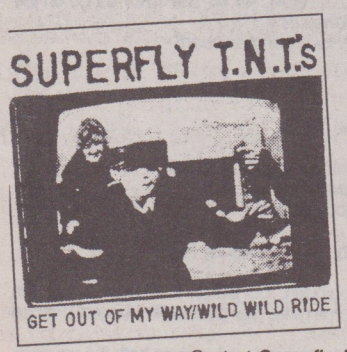
Dave: Horn more like!
Brian: No, trumpet... They're supposed to be Mexican Wrasslers 'n' are fuckin' great, tho' I'm all washed up on 'gimmick' bands 'n' as people they're a bunch of drunken tossers. But if you're lookin' for some ***'Rock Action'***, check out their album ***"Headin' for Trouble"***, it's a Rocker...
Dave: It's a Roller!
Nick: It's a right out of controller!!! *(Sways about WILDLY!!!)*
Dave: I'd like to play for The **Coyote Men.**
Brian: They've already got a guitarist stupid and he's a shit load better than you!
Dave: Fuck off!
Nick: I'd like to play in ***Superfly Nick's T.N.T All-Stars!***
Dave: All-sorts more like!
Nick: Tosser! *(A pathetic half-hearted tussle breaks out between Nick and Dave, Brian looks on in distain)*
Brian: God I hate all this pathetic squabbling!
Anything else get your goat?
Brian: Yeah... Record company big wigs forcin' us to announce our forthcomin' records on stage!
I've never heard you do that?
Brian: Precisely, I'm a professional artiste, so I just rise above it.
Nick?
Nick: Widgets - Fuck 'em!
Dave?
Dave: Nick - Fuck 'im! *(The tussle starts up again)*
Brian: Hey! You two... Behave!!!
If you two have quite finished... *(Sheepish looks all round)*

Most interviews with American bands you get to hear wild stories of drive-by shootings, drug busts and psychotic groupie chicks stalking the lead singer. Go on, wow me with a 'wild' punk rock anicdote from the North!
Nick: Dave was arrested for stealing a sausage roll from a service statioon our return home from Europe in October last year. He was also cautioned for urinating in a public place. Dave was later released from custody on the sausage roll charge when it was discovered that Brian had already paid for it. Punk rock, eh?!
Dave: Yeah...Punk Rock!!!
Brian: You still owe me for that one!!
Dave: Tough!!! Anyway you still owe me for...



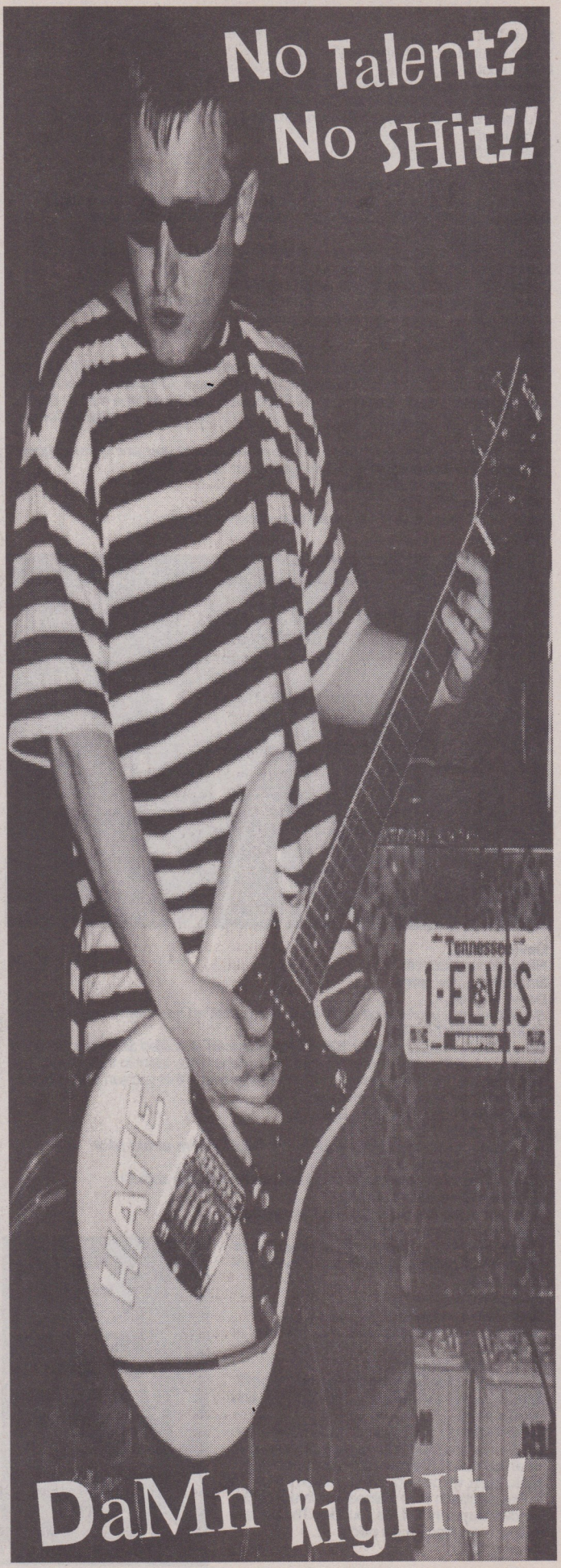
Going back to The Coyote Men briefly, did you see 'em at that mod club, The Groove Tunnel, when Helmet "The Bruiser" Von Schoen got in a scrap with the sound man! It was wild!!!
Dave: I fuckin' missed that show, I've been to most of 'em though.
Nick: Yeah, I heard about that one. I think they nearly threw in the towel after that.
Brian: "Captain Dynamite" the guitarist told me it was like Helmet dropped a fuckin' ***Atomic Bomb!***
Talking of which, what about this 'New Punk Rock Explosion'?
Brian: I didn't hear the bang.
Dave: I have a theory on that one. *(Stunned silence)*
Brian: A **'Big Bang Theory'** ?
Dave: Yeah... My ***'Blig Bang Theory!'***.
Nick: Well, go on then, bet it's a load of shite anyway.

Let him finish guys!
Dave: Yeah, let me finish guys. *(Looks very pale indeed)*
I reackon that... that... I reackon that... *(Looks very sick indeed)* I reackon that..
Bang! Woooaagghh!!! *(Dave throws the contents of two days shitty fast food and beer diet over the OASIS poster on the adjacent wall, coughs, splutters and grins like an idiot)*
Nice one! *(This seems an opportune moment to wind up the interview as The* **T.N.T's** *are told they are on in 2 minutes. It's gonna be a good show!) If a 15 minute* ***dynamite*** *live show is your bag then check out...*



The SUPERFLY T.N.T.'s

Contact ***Superfly Brian*** *c/o: 15 Glenthorn Road, Jesmond, Newcastle upon Tyne,* ***England*** *NE2 3HL. Also try...* ***Real Records*** *13 Bell Hill, Petersfield, Hampshire,* ***England*** *GU32 2EH..* ***Racket Records*** *PO Box 390, Newcastle upon Tyne,* ***England*** *NE99 2WB.*

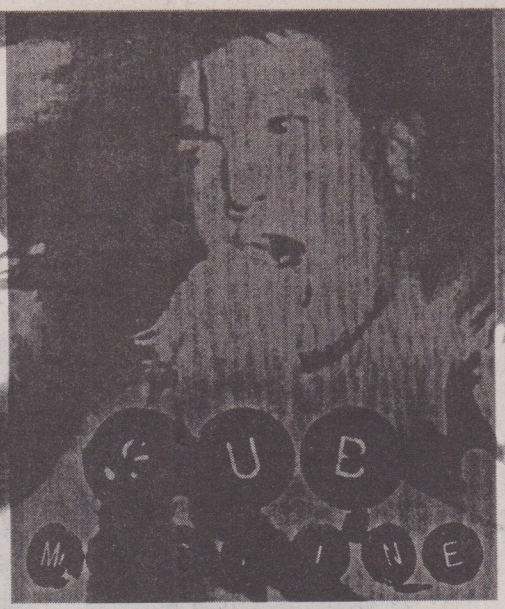


SUBMACHINE

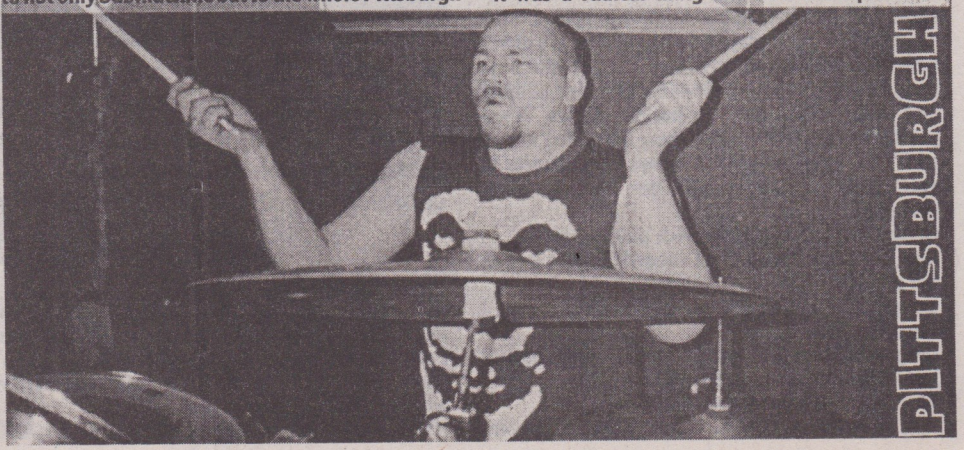
Submachine has been around for about eight years now and has helped build the Pittsburgh punk scene into what it is today: an ever-growing and very positive scene that has produced a number of great bands. And besides, their drummer gets his kicks by chipping the bass player's teeth! This interview was conducted at Rick's house on the mighty South Side of Pittsburgh. Steelers #1!

Interview by Chuck Superhero.

MRR: Ok, typical MRR question #1: Names, ages, instruments?
Jeff: I'm Jeff, I play guitar and I'm 31 years old.
D: My name is Dorian, call me D. I'm 28.
MRR: He's the new guy, the new guitar player.
Alex: I'm Alex, I'm 27 and I do it all.
Rick: I'm Rick, I'm 28 and I play bass.
Greg: I'm Greg, I'm 27 and I play something (drums).
MRR: What's a good second question?
Jeff: You wrote questions but couldn't figure an order?
MRR: What's the coolest thing about the Pittsburgh punk scene and also what's the worst?
Alex: The coolest thing is everybody pretends to get along I think.
Jeff: As opposed to a lot of other scenes.
Alex: I think everyone gets along, which is pretty cool, regardless of what particular punk rock they're into. Everybody can play together.
Greg: There usually aren't to many major fights at any shows. If there are its usually outside, and I don't see them.
Alex: No Nazis.
Greg: Nazis come in for a second then leave. Its nice we don't have a Nazi problem here in Pittsburgh. They're beneath the surface.
Alex: I think the bad point is that sometimes I think that people are afraid to have fun.
Jeff: I'll second that. A lot of people are too fucking cool, you know.
Greg: Either they're too cool to dance or they can't dance the way they want to. I don't even bother dancing anymore because it seems too politically incorrect.
MRR: On that subject, do you think that there are too many people who bring their macho attitudes into it?
Greg: How can you have assholes in the pit when there is no pit? I kind of like the occasional asshole in the pit. I have no problem with violence in the pit because its all about violence in the first place. When people are real pussy about it, I mean, if you don't want to be at the center of a big pit that's going violent then get out of the pit. But don't make people stop dancing.
Alex: I also think when it gets violent, it's not as harmless as it used to be. Thanks to metal, you have a lot of people going in there looking to punch you in the back of the head. You know, metal kids and Nazis kids are the same thing almost.
Jeff: When it comes to that, yeah.
D: There's a big difference between somebody picking out faces and hitting them in the pit than somebody going blind and crazy.
Alex: Get the fuck outta here! (kicks bass player's dog)
MRR: Tell us about the ABC No Rio benefit show. Who played it, how it came about and was there a positive response?
Jeff: Quite a positive response, as well there should have been.
Alex: ABC has helped out a lot of people. I think even when we first played there, ya know we didn't have a record out or anything. They'll take anybody. It's nice to have a space for that kind of thing and other things they do besides shows. It's a pretty constructive thing so there is nothing wrong with that. I'd be happy to support it. It was nice to see bands like Necracedia get back together though.
Greg: But the Cuban sandwich place is gone.
Jeff: Yeah, no more Cuban sandwich place across the street.
Greg: It had some good ass sandwiches!
Alex: Hot pickles!
Greg: What was it called, El Cuba II or something?
Jeff: Who was responsible for that?
Alex: Tad. He's from New York.
Jeff: Yeah, he's involved with ABC and such so were happy to help him.
Alex: From what I understand they have a long way to go. I don't know how much money from the last I read. It said something about $100,000. I don't know if that's the truth. It's a "you can't believe what you read" thing.
MRR: A good bit of money was raised for ABC, right?
Alex: I would think so, for the number of people that were there. There was a decent chunk of money sent.
Greg: Significant to us.
Jeff: We're going to have a benefit for Submachine!
MRR: Besides the band, what else do you guys do?



like jobs or hobbies that aren't related to music.
Alex: I work at a coffee works. I'm a cook.
Jeff: I'm a cook and a cleaner.
D: Four of us have college degrees.
Jeff: And none of us work in the field we were trained to, except for Rick.
Rick: Nah, I'm not even really even trained. I'm more of a programmer.
Greg: I have a social work degree. Rick has some sort of computer degree. Alex has an art degree and he cooks. What do you do D, I don't even know?
D: I do framework, I work for a wholesaler. I have a degree in history and theological science.
Jeff: So most of us have some sort of degree...that's sad!
Alex: I have no college degree and I'm doing as well as they are.
Greg: We're a well-educated bunch of drunks.
MRR: But it all comes back to the point [illegible] yesterday's show that Submachine [illegible] band.
Alex: When the "Beer Song" is the hit!
Jeff: When we're thinking about drinking we're [illegible]
Greg: Although I would have to say that the band has taken a more serious turn in the songwriting.
Jeff: A lot more personal.
Greg: We may not be political but we definitely deal with social issues that...
Alex: Sometimes social commentary kinda fringes on politics.
Greg: What else can you talk about when you're drunk?
Jeff: That's not the time to talk politics at all. You'll say things you'd never ever agree with but just to argue it because you're drunk.
Alex: Even then though I think I get real political when I'm drunk: it's hot! That's my commentary, the ozone problem. I say it's hot when I'm drunk.
MRR: Tell us about the Iron City Punk compilation and is it important to our scene?
Jeff: It's very important.
Alex: The first one did real well and the second one I think is going to do just as well as the first. I don't even own a copy of the first one.
MRR: Who set that up?
Alex: Rich Caramadre. Ex-Necracedia, ex-Aus Rotten. He was in for a show or two for Submachine. He took the time and the hassle of getting a whole bunch of bands from Pittsburgh to chip in a little money and they got CDs from it to make their money back and then a little bit depending on if you sold them or gave them away. Most bands gave them away.
Rick: I gave all mine away.
Jeff: Yeah, it's definitely a good thing to have a chronicle of what's going on here.
Alex: I think a lot of scenes do that.
Greg: I thought it was kind of amazing the response for the second one after the first one because people are going out of their way to ask me for one this time.
Alex: The second one has better quality, too.
MRR: You guys were on the Lookout/Ben Weasel Punk USA compilation. Tell us how that came about and how you feel about being on a Lookout release especially since all of the shit that's been going on with the politics surrounding Lookout?
Greg: What are you talking about?
Jeff: I'm blissfully ignorant about any of the politics surrounding Lookout.
Greg: We love dealing with Lookout Records because they sent us money. They paid us. I'm not saying CI hasn't, because they've really done a lot for us, too, but we made a decent penny off of Lookout.
Alex: For the one song they sent us three checks and it came about...
Greg: If you're listening, we'd love to do a record on Lookout.
Alex: No, I don't think I'd want to, actually.
Greg: I have no idea what's going on. (we fill Greg in on Lookout)
Alex: When stuff like that goes on it makes you feel real sketchy about getting into it.
D: If they have a dishonest trend then eventually they'll fold.
Alex: Ben put us on the comp because we called him at 4 o'clock in the morning at least once a week. So he did it just so we wouldn't call anymore. Because Ben wasn't drinking as much as we were at 4 o'clock in the morning. It was a nice thing for him to do, though. I personally like Ben Weasel, I think he's funny. If you get the joke you know. I ain't saying we slept together or anything.
MRR: But if you did would you admit it?
Alex: I'd be writing books.
MRR: "I Slept with Ben Weasel and the Women Who Love Me" by Alex Submachine.
Greg: It's funny how when you go to Chicago you see these 15 year old kids who probably never met Ben Weasel, whose bands are are singing about Ben Weasel and it's just kind of funny.
Alex: Hey, they'll be singing songs about Alex!
MRR: As far as the Pittsburgh punk scene goes, who are some of the bands you feel are making an impact or doing a lot of positive things?
Alex: I think Submachine for being around this long, you know.
Greg: If it wasn't for us there wouldn't be any punk rock in Pittsburgh.
Rick: Yeah, right!
Jeff: We stuck to it when a lot of them didn't.
Alex: We were around when there wasn't much of a scene.
D: I can vouch for these cats because I'm brand new to not only Submachine but to the whole Pittsburgh scene. I just moved here a year or two ago. I'm originally from D.C. and since I've been here these guys have been um... I mean basically everybody just says "what's going on with these kids, what are they up to."
Greg: It's sad, though, because a lot of good Pittsburgh bands who really have a following just kinda drop out all of a sudden. I mean, look what happened to Aus Rotten, even though they're back together now they were doing very good.
Alex: But are they back together?
Greg: Yeah, I talked to them last night and they said they are. They're going to Europe and Japan.
Alex: Ow, money!
MRR: Anyone else?
Jeff: Obviously Anti-Flag made a lot of noise.
Alex: This is true.
Greg: They're pretty positive. It's nice to see the Creeps doing well, they're starting to travel.
Alex: There's lots of bands that I think are... the Ultimatics, the Mud City Manglers. They're going to do well. There are a lot of good punk bands around.
Greg: It's kinda nice to see the scene exploding as it has in the last three years and it's getting bigger.
Jeff: It's always gone in waves here. I think it does in any scene, you have a long period of reconstruction where everybody drops out for a while and says "what the fuck's really going on" type thing. Then they figure it out and things start happening again.
Alex: I think the reason why the scene has started to get a little bit big with a whole lot of bands coming out and a bunch of new faces is probably because of all the MTV punk rock kinda makes things go a little bit underground and people start to good punk rock.
MRR: So sometimes that stuff is actually good.
Greg: It can cause a reaction and make kids go looking.
D: Yeah, I'm sure that Rancid probably made all kinds of kids get out of the house and say "what's happening."
Greg: So what may have started as a negative thing may have turned around into a positive thing after all.
Jeff: A lot of kids who see that stuff don't live anywhere near a metropolitan area and that's the first exposure to something different. So then that sparks the curiosity and then they might go "oh well, this was kinda cool but look at this" and then go to the harder more underground stuff.
Alex: Although popularity like that or something you kinda: they miss getting beat up now because the jocks who used to beat them up now have mowhawks because it's cool.
Greg: It's a lot easier to be a punk these days.
Alex: I took my lumps. I think they should take 'em.
Greg: And we're here to give them to them!
D: George Carlin has a joke about that where he says that the earring thing is over. Back in the 60's it was a radical thing and now the squares are



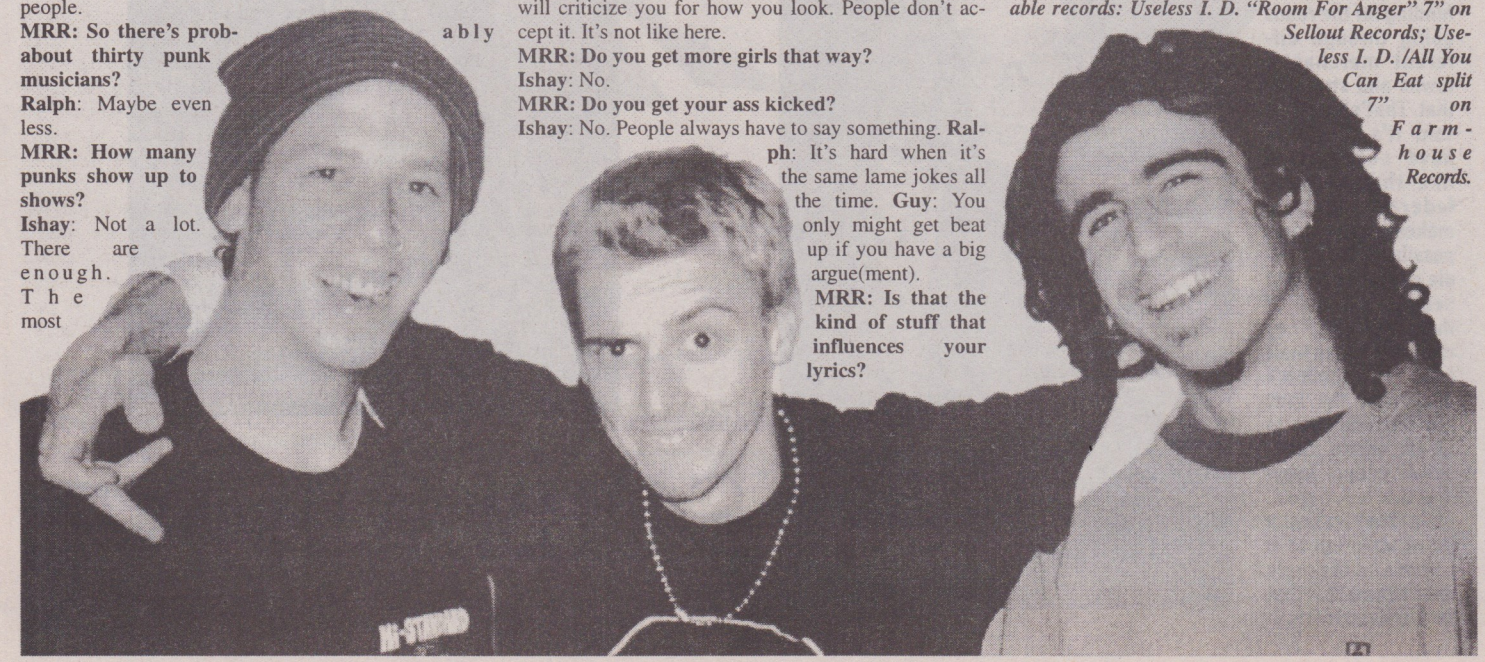
wearing them! It is strange, a lot of jocks nowadays have bald heads and tight cut pants.
Alex: See, that's why I don't even try. I don't wake up and put my costume on like I used to do. I was religious about spiking my hair.
MRR: It seems you can buy the lifestyle in a store.
Greg: Oh yeah, it's been commercialized.
Alex: I'm seasonal. It's too hot to wear a leather jacket. Autumn, winter, and spring I'm punk as hell.
MRR: There has been a lot of people calling for a boycott of Eides (local record store that sells Nazi music). What are your views and is there any alternatives?
Alex: The alternative and better record store anyway is Brave New World. It's a hell of a record store. The whole Eides thing, there was a section with Nazi stuff in it and a few people decided to make a boycott kinda thing, get signatures and what not. Which is fine if you wanna handle it that way but that's just... as much as you don't like it, it can be sold there. I don't like it and I don't have to buy it. If I wanna do something about it, I'll stand outside and wait to see who buys it and talk to them. All because of Greg Eide, it's his business. But the thing about that also is you do something like that, you turn into a censor yourself. And what happens when they come for you?
MRR: Who will censor the censors?
Greg: This isn't the first time that's happened. The SHARP skins boycotted Eides back in the 80's when I left the group. They were smashing records, which I think is more direct. Why pussyfoot around, if you're going to do it do it all the way. I think in the lean times Eides has been the only place where you could get good music for the last decade.
Jeff: I've never actually liked the place but it was often the only place to go. I was never a big fan of Greg Eide.
Alex: He's an asshole!
Greg: I'm all for kicking his ass but, you can still get good records there.
Jeff: It's your choice. It's like Alex said, if you don't wanna buy it, don't buy it.
D: It's American capitalism.
Alex: Greg Eide is Jewish, he knows what he's selling.
D: That's a lot of how the Supreme Court voted upon the civil rights movement. They did it for American capitalism, the funding for the roads going through different merchants' towns and stuff like that. That's how they said it's illegal to have segregation like that because federal funding makes your business possible. These people pay taxes so that people can get to their business. They can't deny them their business. I think it's good that the kids are bitching just to let the whole mindset of people know that this is America.
Alex: They called a lot of attention to it where a lot of people didn't know that that section was there.
Jeff: That could be a positive and a negative in itself, that could bring more people to it.
D: Does the guy have a right to sell it? You think you can go up and beat the guy up just because a merchant is selling some Nazi propaganda? Why don't you go to a bookstore and burn SS books?
MRR: Or the satanic bible?
Greg: Not the satanic bible!
MRR: How was that hardcore festival you guys played in Canada just recently?
Greg: We didn't play that.
Jeff: We called way in advance and said we weren't playing it but apparently we were still on it. We didn't play it because we can't get across the border for various reasons.
Greg: We have too much trouble to get across the border. He's (Rick) banned for 5 years. I can't go because I'll be taken away.
Jeff: He (Rick) has a DUI and you're not allowed in for 5 years.
Alex: That was according to Quebec.
Greg: It's nothing political, we just can't get over the border.
Jeff: That's definitely one of our favorite places to go is, Ontario.
Greg: Toronto has done a lot for us.
Alex: Totally.
Jeff: We get treated there better than probably anywhere.
Greg: Maybe Tuscon.
Jeff: Tuscon loves us!
Alex: That's two places out of the world. Our cup is half full!
MRR: What about Pittsburgh, come on!
Alex: Oh, we get treated great here.
Jeff: We're in charge here, dammit!
Greg: We get the feeling a lot of the time the younger kids don't really like to support us because of some of the things we say, and a lot of kids are politically correct and they don't dig some of the things we say.
Alex: I said "chick" once.
Greg: There are some people who won't come out and see us because of the recent line-up changes. At least they say they won't but I see them at the shows. "We won't support you." Does that mean you stand at the back of the room?
MRR: About the lyrics then, are there any special messages you try to convey or any themes that occur in the lyrics?
Alex: Honesty.
Jeff: Integrity.
Greg: Democracy.
Alex: Actually, honesty and integrity, even though it sounds goofy, but it's pretty true. I know you're probably expecting a drunker answer but... It's fun to write make-believe songs but and that kinda thing but we tend to be a little more realistic.
Jeff: I always write lyrics from something that's emotionally powerful to me, so a lot of times it's going to be anger or rather generally it does seem to be linked back to honesty and integrity, so it does work that way.
Alex: Sounds like masturbation to me.
Jeff: You could be right!
MRR: So both of you write lyrics?
Greg: I write some songs and lyrics, too. The music writing is usually divided up between me and Jeff. Alex writes a lot of the lyrics but so does Jeff and I write a few just 'cause I'm lazy.
D: I'm just trying to catch up to all these kids' 8 years of madness. I've been doing it for two months so far but, once I do that and I can play everything...
Greg: As soon as he puts on a couple of pounds!
Jeff: He and Rick equal one Submachine member.
MRR: I'd like to hear some weights?
Alex: I'm a slim 205 lbs.
Greg: I'm about 210 lbs.
Jeff: I'm about 314 lbs.
Rick: I'm about 175 lbs.
D: I only weigh about 125 lbs.
MRR: Lastly, what's up with the Pink Lincolns split and the discography CD?
Alex: The CD should be out in September and the split should be out now.

SUBMACHINE

LA, the Bay Area, and Reno may know of the Crazy Israelis who cruised over last winter and spring ('96-'97) to America to play and experience the legendary Gilman Street project. They stayed and lived and experienced punk culture in the cultural mecca known, to many a teenage punk, as the East Bay scene! They found life! life as lived by inspired crusties, skaters, preppie punx, emo kids to fat, jaded, know-it-all queens and nothing scenesters. Useless I. D. , Guy-vocals, guitar Ishay-Guitar, vocals "Ralph"- Drums, Asi-Bass, arrived with a cassette and great intentions and they left with a 7", a split 7" deal, and well, lets consume this interview and get some insights of ourselves for these truth seeking foreign visionaries. . this interview took place in Berkeley in March 1997 by Hal.

MRR: How did you decide to come to the States?
Ishay: I knew when I started (in U. I. D.) that we would come, because there's nothing going on in Israel. **Guy**: We met this guy, Dan, at a pizza place in Israel, and he said he would to put out a 7" for us and that he could book us a couple shows. **Ralph**: For sure one show at Gilman.
MRR: How do you think that approach turned out?
Ishay: It turned out good, cuz we mets lots of cool people and good bands. . . **Ralph**: And we played lots of shows. **Guy**: We did pretty good for not knowing what we were getting into. We didn't know about bookers, promoters. . . **Ishay**: 21 and over clubs. **Ralph**: Equipment. . . we came only with guitars, because that's how it is in Israel. Here everyone brings their own drums and amps. We didn't know this.
MRR: So you're coming back with a better plan?
Guy: Yeah, we're gonna come back in '98 and tour all over.
MRR: How could you afford to come and stay here?
Guy: We all worked 3 jobs to pay your way over here? **Ishay**: Everyone but Ralph. **Guy**: I worked in a movie theater and a pizza place with Ishay, and we both worked in a club sometimes 18 hours a day.
MRR: Have you guys ever been in any scene reports in MRR?
All: No. **Ishay**: The last one on Israel was a long time ago, 3 years or something.
MRR: Why?
Ishay: Most bands rehearse, play a show or two and break up, so a scene report would be useless.
MRR: How many bands are in Israel then?
Guy: Probably about ten. **Ishay**: Most are the same people.
MRR: So there's probably about thirty punk musicians?
Ralph: Maybe even less.
MRR: How many punks show up to shows?
Ishay: Not a lot. There are enough. The most you can get is 300 or so. **Ralph**: Probably really big bands could draw more cuz more kids are getting into punk since we've been gone.
MRR: So you think more people going to shows will mean more people starting bands?
Guy: Yeah. There are more bands since we left and the more bands that come will encourage kids to get involved.
MRR: How come punk's taking so long to catch on in Israel? Inaccessibility to the music?
Guy: Yeah, there are no record stores, but what happens in Israel is when everyone turns 18 you go into the army, and after that people become regular. They lose interest in everything they like. . .
MRR: They lose interest in girls?
Ishay: No, just everything else. They become regular.
MRR: Girls are the only thing they(the army) can't break 'em of huh?
Ralph: That's why the scene is so small in Israel. That's why we decided to come here. **Ishay**: The one's that were in the punk scene are leaving into the army at (age) 18. **Guy**: They go in and once in a month they come home to visit and they go out and drink.
MRR: How do the religions mix in the army?
Guy: They're all Jews. **Ishay**: You don't have to go in the army if you're not Jewish.
MRR: So you've all been in the army?
Ishay: Only for less than one hour. I went to the army psychologist and said no way am I gonna be in the army. . .
MRR: Did you say you were a homosexual or crazy?
Ishay: I told him that I was an anarchist and I wasn't going to be a part of it. I'm not gonna eat the food or wear the shoes.
MRR: So Guy, how long were you in for?
Guy: 3 years. I did the whole thing.
MRR: You didn't turn into a mindless zombie, or did you?
Guy: Haha. Now that I think about it, I stayed in for stupid reasons I'd rather not say. It was basically a job. I went home every night and hung out with my friends. But I think if I had to go now, that I wouldn't go.
MRR: So there's no punkers in the army?
Ralph: Maybe a few, but they're(soldiers) mostly into raves. **Ishay**: Most people into punk leave it (punk). **Guy**: It's hard to keep these interests in the army.
MRR: How do your mohawks and tattoos go over in Israel?
Ishay: It's harder to be yourself in Israel, everyone will criticize you for how you look. People don't accept it. It's not like here.
MRR: Do you get more girls that way?
Ishay: No.
MRR: Do you get your ass kicked?
Ishay: No. People always have to say something. **Ralph**: It's hard when it's the same lame jokes all the time. **Guy**: You only might get beat up if you have a big argue(ment).
MRR: Is that the kind of stuff that influences your lyrics?
Ishay: There are a lot of messed up things in Israel, but we only sing about a little of it. **Ralph**: We stick to our ideology where we take a stand on some issues we feel we know what's right to do. **Ishay**: We try not to judge others if they don't do what we do. **Guy**: We cover lots of issues about vegetarianism,politics, religion, ourselves. . .
MRR: How about lyrical inspirations? Does Guy write all the lyrics?
Ishay: No, Ralph has written a couple of songs. . . **Guy**: We write about what we feel and believe. We have songs about anything from girls to animal rights
MRR: What inspirations do have for your sound? NoFX? Fat records?
Guy: We like a lot of bands on Fat records, maybe we sound like (we're on) Fat, but our influence come from all sorts of places. **Ishay**: I like Conflict, Econochrist, Spitboy, Ralph likes emo, Guy likes. . . **Ralph**: We like all kinds of punk. In Israel everyone likes everything. **Ishay**: All the shows are mixed. **Guy**: There's no crust night or pop punk night or straightedge night. . . **Ralph**: There's only ten bands.
MRR: What other interests do you have besides Punk Rock?
Ishay: Most of our energy goes into the band. We practice almost every night.
MRR: All you guys are skate boarders right?
Ishay: Only me and Ralph.
MRR: What happened to the other guys? Too fat and old or what?
Guy: Adi rides the bike and I walk.
MRR: How is skating in the States?
Ralph: I like it. There are a lot of skate parks. **Ishay**: Cops don't like it.
MRR: Any run-ins with skate boarding and the law here in America? Go to jail? Tickets?
Ralph: Yeah, but I was pretending that I don't know English. They gave me one (ticket) anyway.
MRR: What was the biggest non-punk culture shock here in the Bay Area?
All: Food!**Ralph**: Falafels and humus suck here. **Guy**: Tomatoes aren't tomatoes here, they don't have the taste. **Ishay**: Being vegan everything has eggs and milk. **Ralph**: Israel is easier, because everything is kosher. **Ishay**; Ingredients have lots of words we don't understand.
MRR: There are kosher stores and organic foods.
Ishay: Yeah, but they're all so expensive

Useless I. D. will be returning to the 'States' for a complete U. S. tour in February. They'll be in the Bay Area for the month of February, then it's out across the fleeted plain. To help with tour bookings please contact Pete at (510) 306-7538. Direct contact: Useless I. D. 7 Biram St. 34986, Haifa, Israel. Available records: Useless I. D. "Room For Anger" 7" on Sellout Records; Useless I. D. /All You Can Eat split 7" on Farmhouse Records.



dropout

Dropout were interviewed on September 24th and 25th in Liverpool, England. They have just released their second single "Smile When We See You" and it is a must have. They have been around since 1994, and 3 years and 2 drummers later they have achieved a top notch live set and a quality single release. Dropout are definitely worth a listen. The current line up is Mark (guitar), Tom (bass), and Snibble (drums). Interview by Helen Stephens.

MRR: You've had a single out before this one, haven't you?

M: Yes on a label called New Life Records, they're based in Germany. It was okay for a first single.

T: It was called "No Thanks To Neil" and at the time I was extremely pleased and as happy as a happy boy could be with it. Looking back, the production wasn't amazing but we weren't to know. We know now.

MRR: How do you feel about the new single?

M: It's a lot better than the first one, the songs are a lot better, the sound's a lot better. I think we learned a but by doing the first one, it's not terrible or anything but we learned by our mistakes.

T: I'm very very pleased with it. It's dead dead good. It's a lot stronger than the first one, it hasn't got any "filler" songs on it. well I mean, I don't know if the first one has really, but the songs on the new single stand up a bit more on their own.

MRR: Who's the girl on the front cover?

M: An actress called Anna Friel who appears in a soap opera over here called Brookside. She's pretty fit!

T: On the first single mark wrote a song called Beth about the character that Anna Friel plays, he's been infatuated ever since, now she's on the cover of our single!

MRR: Do you think she'll be an ongoing theme?

T: I think she will never leave us, never ever. I don't even think she's that nice really, but I'm stuck with it, playing songs about people I don't like!

M: I think Beth has probably run her sell by date by now, that's probably the last we'll hear of Beth.

MRR: The guy recording yous aid that youwere a "real live band." Would you agree with that?

M: Yes, that's when you enjoy yourself most as a band Recording's fun as well, it's two different things.

T: I reckon we are, coz when we play we try to give it as much as possible.

MRR: Do you enjoy playing live?

M: Yeah it's great, playing live is a lot of fun.

T: We have a laugh really and I think when people watch us they pick up on that and have a laugh with us.

MRR: Who writes the songs?

M: We all do.

T: Whoever sings the song has written it usually,m but we all put our own bits into it.

M: It's changed a bit now, recently I've written most of the songs but Tom and Snib sing a couple of them.

MRR: Who influences your songwriting?

M: As a band we all listen to different things, so it's not one particular band. Anything with melody, and is well written, like Bracket, and the last Descendents LP, that was quite good. The Beatles are always good to rip off.

T: Girlfriends, ex girlfriends, and ....beer, that's it!

MRR: The UK punk stuff like Chopper, Skimmer, and Crocodile God, is of a different style to bands in the USA, do you think your music is particularly similar to either style?

T: The UK stuff is probably influenced by American stuff but with a British edge I suppose. Yeah I think we've got a British sound

M: I don't think we do fit into that sound, it's kinda fast drumming like Snuff and Leatherface, but with an American twist, we're slower and more tuneful.

MRR: Where did you get the name Dropout from?

M: I used to have a trunk in my room with dropout written on it for no reason, probably from when I got kicked out of sixth form. My brother Joe suggested it, for a name, Mark wanted "The Dropouts" but it was taken, so we shortened it to Dropout.

T: It's a bit of a rubbish name, really, I wish we didn't have it but there you go!

MRR: Who is Mark Mysterion?

M: It's me.

T: We used to be called The Mysterons and as opposed to Mark Croc, from Crocodile God, we had Mark Mysteron.

MRR: Were there any previous members?

M: Yeah we had a couple of different drummers.

T: We were the Spinal Tap of the punk scene. Chris was The Mysterons' drummer, and after he left we met some new hopeful upstart playing in a drab indie outfit called Liam. He was with us for quite a while and played on the first single.

M: Liam now plays for Crocodile God.

MRR: How would you describe the UK pop punk scene, and, in particular, the Liverpool scene?

M: There is a couple of bands and a couple of gigs, but there isn't really a scene as such. There are loads of really good bands in England but there is usually a shortage of people willing to listen, they all listen to American stuff, but there's some really good music and some nice people out there.

T: It was thriving when I was about 15. There was always loads of gigs and loads of people turned out. It fell to a miserable depth but it's starting to pick up again, recently even local gigs produce a good turnout and there has been a really good atmosphere at the last few gigs like when chopper played and more recently Funbug and Skimmer.

MRR: Have you had any embarassing gigs?

M: We've played some crap gigs but no total disasters, usually if we play a crap gig we just laugh at ourselves we don't get gutted by it.

T: I only get embarrassed on hindsight, collapsing on stage in Manchester was pretty bad, and I did a whole gig once in Birkenhead and all the buttons had fallen off my fly, nobody noticed though. !

MRR: Which gig has been the most memorable?

M: Performance wise, the last one was when we played with Chopper.

T: J.Church and Pansy Division coz we got to play with them, and when we played with the Thrush Puppies coz there was this horrible horrible band called Likewise who are the most crap band in the world and they trashed the equipment, this really nice guy brought his PA and they wrecked his mics and slagged off the crowd. Bunch of arseholes really

M: I think incident-wise, the last gig we played which was with GBH and there was a huge fight and GBH got their heads kicked in--it was pretty cool like a big, wild west fight. That was good.

T: Yeah, GBH were beating up young girls!

MRR: Sell yourself to the MRR public:

T: The new single is pretty good. It's a nice happy single and it should make you happy coz it made us happy.

M: We're good! Buy the single you could do a lot worse.

T: We're nicer than GBH!

"Smile When We See You" is out now on Banana Buggy records. For more information write to: 166 Melwood Dr/ West Derby, Liverpool L12 4XH/ England, email: n6992890~buckscol.ac.uk

SOCIETY GONE MADD!

SOCIETY GONE MADD! ARE FROM THE LOS ANGELES AREA AND THIS INTERVIEW WAS DONE DURING A BREAK FROM RECORDING THEIR NEW CD AT SPEED SEMEN CLOVE FACTORY IN NORTH HOLLYWOOD, CA. THE INTERVIEW WAS CONDUCTED BY JOHN.

MRR: HOW LONG HAVE YOU GUYS BEEN TOGETHER?
DENNIS: NEAR TEN YEARS NOW.
MRR: AND WHO'S IN THE BAND NOW?
ROB: BASS AND VOCALS.
DENNIS: GUITAR AND VOCALS.
JOHN: DRUMS.
WALTER: GUITAR AND VOCALS.

MRR: HOW DO YOU GUYS FEEL YOU FIT IN WITH THE MUSIC TODAY?
ALL: WE DON'T.
JOHN: I THINK WE'RE A LITTLE BIT OF EVERYTHING YOU'VE HEARD IN THE PAST PUT TOGETHER NOW, YA KNOW WHAT I MEAN. OLD DRI, OLD MDC ALONG WITH SOME NEW STUFF, WHICH IS OUR EDGE. WE GET CLASSIFIED AS OLD SCHOOL, BUT I FEEL LIKE WE'RE PRETTY MODERN.
ROB: THE REASON WE GET CLASSIFIED AS OLD SCHOOL IS THE WAY WE PLAY IT. WE'RE COMING OFF WITH A NEW APPROACH, THE WAY WE ARE, OUR SONGS ARE SHORT AND TO THE POINT, TWO MINUTES LONG. THAT'S OLD SCHOOL. NOBODY DOES THAT ANYMORE. EVERYONE MAKES A 3 MINUTE SONG OUT OF ONE PUNK RIFF.
DENNIS: WE ALL HAVE SO MANY DIFFERENT INFLUENCES FROM VERY DIFFERENT KINDS OF MUSIC THAT IT HAS A DISTINCT SOUND THAT IT'S TOTALLY DIFFERENT THAN PLAIN OLD SCHOOL. WE TAKE HARDCORE AND TAKE IT TO ANOTHER LEVEL.
MRR: THE SONGS ON YOUR LAST RELEASE, YOUR S/T 7" ARE MORE INTENSE AND ALL UNDER TWO MINUTES, YOU LIKE TO GET YOUR POINT ACROSS QUICK, HUH?

WALTER: NO, THAT'S JUST AS LONG AS I CAN PLAY, I GUESS.
ROB: (LAUGHTER) THAT'S AS LONG AS WE CAN PLAY OR SOMETHING.
JOHN: I THINK THAT'S TRUE BUT I ALSO THINK IT ADDS EMPHASIS, YOU KNOW WHAT I MEAN. WE GET OUR SHIT DONE IN UNDER TWO MINUTES, THAT'S WHAT IT'S ALL ABOUT, WHY KEEP PLAYING THE SAME RIFF OVER AND OVER.
ROB: IT GETS BORING.
JOHN: WHEN WE FEEL LIKE WE GOT THROUGH IT, AND WE FEEL GOOD ABOUT IT...
WALTER: WE MADE OUR POINT.
ROB: IT'S LIKE SOMEONE TELLING A STORY AND EVERYONE LISTENING TO IT AND IT'S DRAGGING OUT AND SAYING HEY GET TO THE POINT. WHAT ARE YOU TRYING TO SAY.
JOHN: WE'RE NOT THE KIND OF BAND THAT'S GOING TO TRY TO MAKE A TWO MINUTE SONG A FIVE MINUTE SONG JUST BECAUSE WE FEEL LIKE THAT'S THE TYPICAL SONG STRUCTURE.
ROB: SO PEOPLE WILL LIKE IT.
JOHN: EXACTLY, WE'RE NOT INTERESTED IN RADIO AIRPLAY AND HAVE A SONG ON THE RADIO FOR FIVE FUCKING MINUTES. TO ME THAT'S.....
ROB: BORING.
JOHN: EXACTLY.
WALTER: WE GET BORED RIGHT NOW WITH OUR LONGER SONGS.
MRR: HOW WOULD YOU DESCRIBE YOUR MUSIC?
DENNIS: WE HATE LABELING. BESIDES, I DON'T KNOW WHAT ALL THESE NEW LABELS MEAN ANYWAY. OI, NEW SCHOOL, SKA PUNK, AND ALL KIND OF OTHERS, WHAT IS ALL THIS. WE PLAY WHAT I CALL HARDCORE PUNK. THE WAY IT'S SUPPOSED TO BE PLAYED.
ROB: NOWADAYS PEOPLE ARE CALLING GREEN DAY, OFFSPRING AND RANCID PUNK.
DENNIS: I SAY THAT'S POP. WHEN EVERYBODY'S DOING IT IT'S POP.
ROB: PUNK ROCK'S DEAD.
DENNIS: EXCEPT FOR US.
MRR: WHAT BANDS DO YOU LISTEN TOO?
ROB: WE DON'T HAVE ENOUGH TAPE TO LIST THEM ALL.
DENNIS: WE LISTEN TO ALOT OF DIFFERENT STUFF.
JOHN: WE'VE ALL GOT DIFFERENT TASTES.
DENNIS: WE DON'T LISTEN TO TOO MUCH PUNK...
ROB: I DO.
DENNIS: ... AND WE DON'T GET TAINTED BY....
JOHN: THE EXPECTATION OF WHAT THE PUNK SCENE IS.
DENNIS: YEAH. WHEN YOU LISTEN TO THE SAME THING YOU END UP PLAYING THE SAME THING THEY DO.
WALTER: RIGHT. THAT'S KINDA TRUE, HUH.
JOHN: EXACTLY. WE ALL GO DIFFERENT TASTES.
DENNIS: WE JUST COME IN WITH FRESH IDEAS.
JOHN: MOST OF THE TIME I DON'T EVEN LISTEN TO ANYTHING HARDCORE, YOU KNOW I LISTEN TO SHIT LIKE FRANK ZAPPA.
ROB: I LISTEN TO ALL THE OLD THRASH SHIT. FIND OLD TAPES AND SHIT AND OTHER TUNES.
JOHN: I PREFER NOT TO LISTEN TO ANYTHING PUNK ANYMORE, BECAUSE I'D RATHER TAKE SOMETHING THAT'S NOT PUNK AND BRING IT TO OUR BAND AND MAKE IT PUNK.
MRR: DO YOU FEEL YOU FIT IN THE SCENE TODAY?
ROB: THE SCENE'S DEAD.
JOHN: NO WE DON'T FIT.
WALTER: WHAT SCENE.

JOHN: WE DON'T FIT AT ALL DUDE. WHAT EVER THE SCENE'S ARE, ESPECIALLY IN CALIFORNIA, THE SCENES WHERE WE'RE AT RIGHT NOW, THE SCENES ALL SEGREGATED IN BASICALLY THE COUNTIES. RIVERSIDE COUNTY'S GOT THEIR OWN THING. IT SEEMS LIKE THESE COUNTIES DON'T WANT TO HEAR ANYTHING FROM ANYPLACE ELSE. THEY'RE NOT INTERESTED. THEY WANT TO SUPPORT THE BANDS FROM THEIR AREA. THAT'S GREAT, BUT IT KINDA SEGREGATES EVERYBODY IN A WAY WHERE YOU DON'T GET TO EXPERIENCE NEW STUFF.
ROB: IT ALL GETS WASHED UP AND STARTS SOUNDING THE SAME. THERE IS NO PUNK SCENE. PUNK WAS DEAD IN THE EARLY 90'S. THEN ALL THE SUDDEN, RECORD COMPANIES SAW A MARKET AND PUT LOTS OF MONEY IN TO IT, AND NOW LOOK AT TODAY. EVEN COMMERCIALS ON TV HAVE A PUNK OR THRASH BAND IN THE BACKGROUND PLAYING WHILE THEY'RE DRINKING THEIR GATORADE. WHAT THE HELL'S THAT.
JOHN: I DON'T KNOW. I KNOW WE DON'T FIT IN BECAUSE WE....
ROB: WE DON'T AGREE WITH ALL THAT.
JOHN: WE DON'T EVEN LOOK LIKE... YOU KNOW I MEAN WE DON'T HAVE THE LOOK.
ROB: THAT DIED OUT YEARS AGO.
JOHN: WE'RE A BAND THAT'S TOTALLY AGAINST HAVING A LOOK. WE'RE JUST WHO WE ARE.
ROB: WE'RE AGAINST THE PUNKERS. (LAUGHTER) WE'RE AGAINST YOU FASHION NAZIS.
JOHN: WE'RE NOT FASHION NAZIS HUH. I WENT TO A PARTY RECENTLY AND EVERYBODY WAS FULL OF TATTOOS AND PIERCINGS. I FELT OUT OF PLACE.
DENNIS: EVERYONE'S GOT TO HAVE TATTOOS AND PIERCINGS.
ROB: YOU WALK DOWN THE STREET AND YOU SEE SOMEONE WITH TATS AND PIERCINGS AND YOU ASK THEM WHO THEY'RE INTO AND THEY SAY MADONNA. WHEN PEOPLE ALL LOOK THE SAME, YOU CAN'T TELL WHO'S A PUNK AND WHO'S NOT.

JOHN: NONE OF US LOOK LIKE WE'RE IN A PUNK BAND, BUT YOU KNOW WHAT, WE PLAY PUNK WITH THE BEST OF ANY PUNK BAND WITH ANY MOHAWKS OR THAT LOOK OR WHATEVER. YOU KNOW, WE HOLD OUR OWN. WE'RE IN IT FOR THE MUSIC, NOT THE LOOK.
DENNIS: YEAH, WE DO IT CAUSE WE LIKE IT.
ROB: EXACTLY.
WALTER: WE WERE IN IT FOR THE CHICKS BUT WE GAVE UP ON THAT ALONG TIME AGO.
JOHN: AFTER THREE YEARS OF NOT GETTING LAID....
WALTER: IT WAS ALL OVER. (LAUGHTER)

MRR: WHAT KIND OF PEOPLE DO YOU APPEAL TO?
DENNIS: PRISONERS.
ROB: PEOPLE IN PRISON AND WAR TORN COUNTRIES. WE SEEM TO GET LETTERS FROM PEOPLE ...
WALTER: BOSNIA.
ROB: FROM PEOPLE THAT ARE IN BOMB SHELTERS. SENTENCED TO DIE YOU KNOW ETHNIC CLEANSING.
JOHN: I THINK WE ACTUALLY APPEAL TO PEOPLE WHO LOOK THROUGH THE IMAGE OF PUNK AND ACTUALLY LISTEN TO THE MUSIC. I THINK THAT'S WHERE WE COME FROM. PEOPLE THAT LIKE OUR BAND, REALLY LIKE OUR BAND ALOT! THAT'S ONE THING I'VE NOTICED TALKING TO PEOPLE. LIKE LAST WEEKEND I WAS TALKING TO PEOPLE WHO LIKE OUR BAND, THEY LIKE OUR BAND ALOT. BECAUSE THEY'RE ABLE TO DECIPHER WHAT IS PUNK FROM WHAT ONLY LOOKS PUNK. THEY'RE LIKE THAT AND THEY HAVE THE RIGHT ATTITUDE. I THINK THAT'S WHO OUR FANS ARE, THE ONES WHO AREN'T INTO THE IMAGE AND LOOK BUT ARE INTERESTED IN MUSIC.
WALTER: ALOT OF DAYS I FEEL WE'RE OUR OWN MODERN DAY MINOR THREAT.
JOHN: YEAH, ACTUALLY, KINDA, IN A WAY.
WALTER: WE'RE NOT REALLY STRAIGHT EDGE BUT WE HAVE A STRAIGHT EDGE ATTITUDE ABOUT US.
ROB: A POSITIVE ATTITUDE.
WALTER: WE'RE NOT GOING TO CHANGE FOR ANYBODY.
JOHN: EXACTLY.
WALTER: WE'RE DOING IT BECAUSE IT'S WHAT WE LIKE TO DO.
JOHN: YEAH, EXACTLY, THAT'S A PRETTY GOOD ANALOGY.
WALTER: WE'VE BEEN THROUGH IT THICK AND THIN, IT'S OBVIOUS WE'RE NOT GOING TO LET ANYTHING STAND IN OUR WAY.
JOHN: YEAH, WE MIGHT GET TRIPPED UP A LITTLE BIT BUT WE'RE GOING TO KEEP GOING.
DENNIS: AND WE'VE BEEN TRIPPED UP ALOT! (LAUGHTER) BOY HAVE WE BEEN TRIPPED UP ALOT!
JOHN: WE'VE HIT EVERY HURDLE. WE KEEP RUNNING.
DENNIS: BOY DO WE HIT EVERY HURDLE!
WALTER: WE RUN OUT OF BEER TICKETS HALF WAY THROUGH THE SHOW.
ROB: THE BAND THAT SHOULD NOT BE.
WALTER: WE KEEP PLAYING.
MRR: HOW ARE SHOWS DIFFERENT NOW THAN IT USED TO BE?
ROB: THEY GOT WORSE.
DENNIS: THEY SUCK. PEOPLE ONLY COME TO SHOWS IF THEY'RE YOUR FRIEND AND STUFF.
JOHN: IT SEEMS LIKE PEOPLE DON'T COME TO SHOWS TO SEE THE BANDS, IT SEEMS LIKE PEOPLE COME TO SHOWS TO BE SEEN. BECAUSE THEY THINK I'M GOING TO LOOK COOL AT THE SHOW. THIS SHOW ISN'T THAT BIG AND I'M NOT GOING TO LOOK COOL THERE, SO I'M NOT GOING TO SHOW UP THAT NIGHT.
WALTER: THERE'S VERY FEW PEOPLE LOOK AT THE MUSIC AND SAY THAT'S COOL NO THERE INTO IT MORE FOR THE SCENE OR WHATEVER.
JOHN: IT SEEMS LIKE NOW IT'S ALL ABOUT BEING SEEN BY ALL YOUR FRIENDS AND NOT SO MUCH YOU'RE SHOWING UP TO HEAR THE BAND OR SEE WHAT THERE DOING OR SHOWING ANY SUPPORT.
ROB: IT'S HARD TO FIND BANDS THAT PLAY OUR TYPE OF MUSIC.
DENNIS: OUR SOUND IS TOTALLY DIFFERENT THAN ANYTHING THAT IS OUT THERE. AT LEAST FROM THE RESPONSE WE'VE RECEIVED FROM OUR LAST 7" IT IS. THERE IS A DEFINITE HUNGER FOR OUR SOUND OUT THERE.
WALTER: PEOPLE DON'T GO TO GIGS LIKE THEY USED TOO EITHER. IT USED TO BE IF A BAND CAME IN FROM OUT OF TOWN PEOPLE USED TO GO CHECK THEM OUT.
MRR: WHO WRITES MOST OF THE STUFF YOU GUYS DO?
ROB: WE ALL DO.
JOHN: EVERYBODY.
WALTER: WE ALL ADD IN OUR OWN BITS AND PIECES HERE AND THERE.
JOHN: IT'S A BAND EFFORT. DEFINITELY.
WALTER: TOTAL BAND EFFORT.
ROB: COMMUNISM AT IT'S BEST. (LAUGHTER)
WALTER: I'LL HAVE A SONG JUST ALL LAID OUT AND THEY'LL JUST TAKE IT AND DESTROY IT, CHOP IT UP IN LITTLE PIECES. (LAUGHTER) SO I JUST HATE AND I HATE THEM. (LAUGHTER) FOREVER MORE THERE AFTERWARDS.
JOHN: THE INDIVIDUAL I OUR BAND IS DEFINITELY OPPRESSED. IT'S ALL ABOUT THE COMMUNAL...
ROB: THERE IS NO INDIVIDUAL.
JOHN: THERE IS NO INDIVIDUAL, IT'S ALL COLLECTIVE.

WALTER: WE ALL COME UP WITH SONGS AND IF ONE PERSON DOESN'T LIKE A PART WE ALL AGREE AND CHANGE IT UNTIL WE ALL LIKE IT. WE ARE ALL GOING IN THE SAME DIRECTION. WE ALL CAN TELL IF A SONG IS GOING TO BE GOOD OR NOT.
DENNIS: WHO EVER COMES UP WITH THE LYRICS AND CAN SING THE SONG FIRST AND IT SOUNDS GOOD THAT'S WHO SINGS IT.
JOHN: ANOTHER THING TO ADD TO THAT IS WE DEFINITELY AREN'T A JAM BAND, WE CAN'T JAM ON ANYTHING TO SAVE OUR LIVES, ALL WE KNOW IS OUR SONGS.
WALTER: TAKES ABOUT SIX BEERS BEFORE WE LOOSEN UP.
JOHN: AND BY THAT TIME OUR SETS OVER.
MRR: WHO'S THE INTELLECTUAL IN THE BAND?
ROB: JOHN AND DENNIS
DENNIS: I DON'T KNOW, I THINK IT'S DENNIS. (LAUGHTER)
JOHN: I'M THE ONE WHO THOUGHT OF THE GOOD IDEA FOR THE COVER. JUST BECAUSE YOU WROTE A FEW MORE LYRICS THAN ME DOESN'T MEAN YOU'RE INTELLECTUAL.
DENNIS: THE ONLY LYRICS YOU WROTE WAS "FUCK SKA!"
(LAUGHTER)
JOHN: ALL RIGHT BUT TELL ME, IS THAT A SONG WITH A STATEMENT OR WHAT.
ROB: I ENJOYED IT.
MRR: YOU GUYS LIVE KINDA FAR AWAY FROM EACH OTHER, HUH?
JOHN: UH, YEAH.
ROB: WE DO IT BY TAPES AND TELEPHONE AND MAIL AND CASSETTE.
WALTER: IT WOULD BE LIKE DRIVING TO THE CITY AND BACK IF YOU LIVED IN CONNECTICUT. (LAUGHTER) BUT SINCE YOU DON'T, MORE LIKE NORTH SAN DIEGO COUNTY AND LA COUNTY.
DENNIS: LIKE DRIVING FROM NEW YORK TO MAINE.
JOHN: WE'RE THE ONLY FOUR PEOPLE THAT CAN PUT UP WITH EACH OTHER.
(JOHN WENT TO GET A BEER FROM THE TRUCK.)
MRR: WHAT DO YOU THINK OF THIS INTERNET STUFF AND PUNK ON THERE?
WALTER: PUNK NERDS, THEY'RE COOL.
DENNIS: I THINK IT'S PRETTY COOL. WE'VE GOT SOME EXCELLENT RESPONSE FROM OUR PAGE. WHEN WE RELEASED OUR LP IN 1989 COMPACT DISCS JUST CAME OUT AND WE WERE DECIDING WHETHER TO RELEASE OUR STUFF ON CD OR LP. WE SAID TO OURSELVES, "PUNK'S WON'T GO FOR THIS NEW FANGLED CD STUFF, IF WE DO IT ON CD WHAT PUNK COULD AFFORD A CD PLAYER." WELL, WE WERE WRONG ON THAT ONE. HARDLY ANYONE HAS A RECORD PLAYER ANYMORE. WE'RE NOT GOING TO BE WRONG ON THIS ONE!
JOHN: THAT WAS NOT A FINANCIAL COUP THERE.
DENNIS: THERE ARE ALOT OF PUNKS ON THE INTERNET. WE GET ALOT OF HITS EVERYDAY. YOU CAN CHECK OUT OUR PAGE AT HTTP://WWW.EARTHLINK.NET/~SOCIETYGONE.
ROB: WE CAN REACH PEOPLE DIRECT NOW.
JOHN: IT JUST GIVES US ACCESS TO PLACES WE CAN'T PLAY. PLACES LIKE OVERSEAS OR WHATEVER AT LEAST WE HAVE SOME SORT OF CONTACT. AND THAT'S A GOOD THING.
MRR: YOU HAVE ALWAYS PUT OUT YOUR OWN RECORDS AND YOUR S/T 7" IS ON MIGHTY HOW DID THAT COME ABOUT?
DENNIS: WE SOMEHOW GOT ON MIGHTY FOR THIS LAST 7", IT JUST SORTA HAPPENED. A FRIEND OF OURS WANTED TO HELP US RELEASE A 7" AND HE PAID FOR MOST OF IT AND THEN HIS PARTNER GOT INTO IT AND OUR FRIEND GOT PUSHED OUT AND THEN HE STARTED TRYING TO TELL US WHAT TO DO. THAT'S HOW IT IS ON OTHER LABELS, YOU ALWAYS GOT TO ANSWER TO SOMEONE. WE DON'T DO THAT, WE DO WHAT WE WANT! I THINK THAT, AMONG OTHER THINGS, MAKES US A PUNK BAND DIFFERENT FROM ANY OTHER PUNK BAND. WE LIKE DOING IT OURSELVES. WE DON'T WANT ANYONE TELLING US WHAT TO DO.
JOHN: WE THOUGHT DOING THINGS ON MIGHTY WOULD BE A BENEFIT WE FOUND OUT SUBSEQUENTLY THROUGH NO FAULT OF ANYBODY IT JUST HASN'T BENEFITED US. I GUESS WE BOTH HAD DIFFERENT EXPECTATIONS TOO. SO OUR NEW CD "SAVE ROOM FOR DESSERT" WILL BE ON OUR LABEL AGAIN.
DENNIS: WE'VE BEEN DOING FOR TEN YEARS OURSELVES, WHY STOP NOW.
MRR: WHEN WILL "SAVE ROOM FOR DESSERT" BE RELEASED AND HOW MANY OTHER RECORDS DO YOU HAVE OUT?
DENNIS: OUR NEW CD WILL BE OUT BY THE TIME THIS INTERVIEW IS PUBLISHED. IT WILL BE RELEASED IN OCTOBER 97. OUR OTHER RELEASES ARE "WHAT DO YOU CARE?" LP/CASS, "LIVE ON KXLU" 7" ON GREEN VINYL, "BRIGHT FUTURE?" EP ON CASSETTE (ONLY 10 LEFT), BUT WE RELEASED "BRIGHT FUTURE?/LIVE ON KXLU" ON CD, AND EARLIER THIS YEAR WE RELEASED A 7" CALLED "SOCIETY GONE MADD".
MRR: WHERE CAN WE FIND YOUR STUFF?
DENNIS: YOUR LOCAL STORE SHOULD HAVE IT, IF IT DOESN'T TELL 'EM TO GET IT. OR GET IT FROM US AT VIABLE UTTERANCE RECORDS P O BOX 7435 BURBANK CA 91510.

PINHEAD CIRCUS

DETAILED INSTRUCTIONS FOR THE

In 1988, Pinhead Circus was born at Scooter's house in front of his halfpipe. This is where all the local Denver punk kids flocked to skate, ride BMX bikes and drink malt liquor. Pinhead Circus is fronted by Jimmy Pinhead aka "Scooter" on guitars and whimpering, Trelvis on bass and whining and Otis "the Spicy Italian" on drums. This great punk rock band have come a long way since blowing up their van in Waco, Texas five years ago. They've been on tour non-stop since their new BYO album, "Detailed Instructions for the Self-Involved", was released in July '97. We caught up with them in beautiful downtown Corona at the Showcase Theatre when they played with Youth Brigade and Brand New Unit. (This interview was originally supposed to appear in my zine, "Rebel Sound-Teenage Wasteland", but because I'm lazy, my next issue won't be finished until January 1998. I wanted to be fair to the band, so I sent it in to MRR -Andre (RebelSound)

MRR: Give me a brief history of how Pinhead Circus got together.

Otis: I knew Trelvis and Scooter in high school, but I played drums for different bands. They had Pinhead Circus going the whole time pretty much. Their old drummer, Forrest, who I was friends with, just quit recently. Then I started drumming for them in September of '96.

Trel: Scooter and I met skateboarding. He taught me how to play guitar, which was about nine years ago.

MRR: Was the name of the group always Pinhead Circus?

Trel: No, we were called so many different things. We were known as The Flintstone Kids, Tailpipe and Earwax. Earwax lasted for three years and eventually, we all got pissed at each other....

Scoot: There was an interesting story to Earwax. Earwax was a band from San Jose, CA and their singer got kicked out. The rest of the guys continued on as Best of Step. The singer heard about us because we were friends with the rest of the guys in the band. He hitchhiked out to Colorado and started Earwax with us.

Trel: It worked out for a little while.

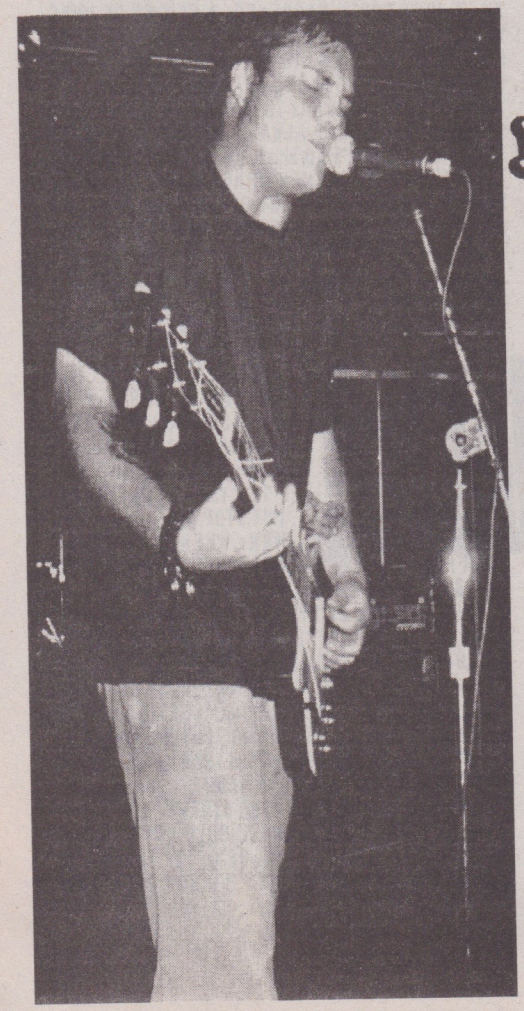
Scoot: We just started doing our own thing.

Trev: We got together as Pinhead Circus about five years ago. We're still having a good time.

MRR: Have you had any interesting tour experiences?

Otis: I was with them on their first tour out of town show in Wyoming. Their van broke down. I wasn't even in the band and I had to be there when their van broke down. I was the fucking roadie.

Trel: That was our old van. It was our first out of town show in Casper, WY. I got this van for $300 and put $100 into it and it ran fine. On the way up there, the engine blew a piston into the oil pan. We actually made it to the show because the guy came down and picked us up. The van got towed back home and I bought a low mileage engine to put into it. After I'd spent all this money, we went out on our first tour. It was supposed to be for three weeks, but we made it through two. Sure enough, right outside of Waco, TX, in the middle of nowhere.....



Scoot: All I have to say is, Bakersfield.

Trel: Ouch.

MRR: What happened in Bakersfield, CA?

Trel: We played and these kids pulled out knives.

Scoot: Some guy threatened to kill the club owner. It was pretty crazy. The kids were nice to us, but they singled out one person at the show and beat him to a fucking pulp. Just as we were playing a love song! Its ridiculous.

MRR: You've been out on tour a couple of times and had some crazy experiences. Now, the big question, any girls on tour?

Otis: No! Except for Scooter's sister and she's like everybody's sister. She doesn't count. The only girls that we want to get together with us always hang out with the other bands because they're always cuter!

Trel: We're just a bunch of hillbillies!

Scoot: The other night there were these girls in our van, but the only reason they were there was because they were hanging out with Brand New Unit!

Otis: Yeah, it was me and the drummer from Brand New Unit. The girls were there because we were getting them high. After we got them high, everybody left and I was in the van by myself!! So, shit.

Scoot: I hooked up with a girl who moved to Vegas before we left on this tour. She even dogged me! I was supposed to hang out with her and I never heard from her.

Otis: We're trying to get groupies in cities and towns we're not playing in! That's how bad it is now!

Trel: I actually met my girlfriend, who I'm still with, at that show in Casper that the van broke down on the way to.

Otis: Scooter and I are the swingin' bachelors.

Trel: I'm just the guy who has to sit there and listen to, "Oh my God! Check her out!" Its like guys, you're never going to get any girls by oogling at them from this hillbilly looking van with all of us stinky bastards in it.

MRR: Have you ever been pulled over by the police when you're in the tour van?

Otis: Three times in Nevada.

Scoot: It was scary because this guy that went on tour with us, Rat Fuck, was reading this Stephan King book. It was about this rogue Nevada cop that would plant things on people just so he could kill them. We were going through towns and he would freak out because he was reading about the same towns in the book. We got pulled over in this town that he was just reading about. The cop was getting ready to kill this guy in the town we were in. The real cop pulled us over right as he was reading it and he was shitting in his pants. The cop was asking us what we were doing there. We told him we were going to play a show. He came back with, "What kind of show? One of those underground rave parties?" I'm like, "No, rock n' roll , baby." He just said, "Yeah, right."

Otis: This other cop tried to walk around on the other side of the van and look in the passenger side. He was being all sneaky and we had all this beer stacked up on the driver's side of the van!

Trel: If he had walked on the other side of the van, we would've been screwed.

Scoot: Yeah, but he walked up to the sliding door and opened it up with his gun out. Then he tried to tell Trelvis that the plates on his van were to a different model truck.

Trel: Yeah, he was like, "Is this thing stolen?" I'm like, "Fuck no."

Scoot: We showed him the registration and all of the paperwork. Basically, he just pulled us over to fuck with us.

MRR: Have your families been supportive of your decision to be in a recording and touring band?

Trel: Scooter's parents have always been so good to us. They still let us practice in their basement. None of us even live there and they still let us practice.

Scoot: My Dad got our first CD in the jukebox at the country bar by our house. We go in there, have beers and throw it on for all the rednecks in there. Its kind of funny.

MRR: Do they ever tell you to turn that "punk shit" off?

Trel: No, they're like, "Damn, y'all are alright, y'know".

MRR: Do your parents put the fact that you've released records on a different level than a band who just plays in the garage? Or, is it no big deal to them? Do they want you to get a real job?

Trel: That's how my parents are. My parents have been cool about the whole thing, but they still think its a phase or something. Its so weird. We've been doing it for nine years. I love my parents but...

Scoot: My parents thought it was a phase and sort of discouraged us at first. Well, not us. They discouraged me. They wanted me to get a real job and do all this shit. Once this...well they still want me to get a job though. Once we put out the first CD, started touring and showed something for it, they saw it was the one thing that I'd been doing over the years that I absolutely dug. Otis' Dad has been real supportive of Pinhead Circus. Otis has a pretty important job with his Dad.

Otis: Yeah, I tell people what to do.

Scoot: His Dad has always been saying, "I know you've always wanted to do this, so don't think twice about it. Do what you want to do."

MRR: Were they nervous the first time you went out on tour?

Scoot: They still are, they're probably shitting their pants right now! My Mom is probably freaking out.

Otis: "Oh call when you get there!"

Trel: My parents are like, "Yeah, okay...."

Otis: My Mom is in New Zealand and she probably doesn't even know. My old man doesn't give a shit because his business is going down the tubes.

MRR: Is your sister the voice of reason in all of this? Is that why she travels with you?

Scoot: Fuck no! No, she doesn't go with us, she came with us this one time.

Otis: Actually, I'm probably the only one in the band who's glad that she came. When everybody else gets pissed and starts...I'm like the only one who'll talk to her because everyone else gets pissed at her.

SELF INVOLVED

Scoot: Oh....really.

Trel: Tell him what you're talking about.

Scoot: Its just that whole brother and sister thing.

Otis: You and Brad (the roadie) have got your thing, you go off and start drinking, then Scooter gets pissed at her. You two don't get pissed at her, but you're always off drunk somewhere. Scooter gets pissed at her and then I end of having to talk to her.

Scoot: Its mostly just her attitude.

Trel: Yeah, yeah.

Otis: If you ask her, she'll say its mostly you Scooter.

Scoot: I love her to death, its just a sibling thing.

Trel: I'm glad she came, that she had the opportunity.

Scoot: I don't regret having her along, its just that sometimes, its gets a little....

Otis: I thinks she's being totally cool, but if my sister were to come...

Scoot: Exactly. The thing is, I'll fucking stand up for my sister. A couple of nights before we left on this tour, my ex-girlfriend's new boyfriend, who's like a monster and is always fucking with me, is at this show. My sister and I are there too. I knew he was going to be there. He shows up with all his friends and all my friends went home early. So, its just me and my sister at this bar, with these monsters eying me the whole time, ready to jump me. The only person that had my back was my sister. She had her keys out in her fist ready to fight. I love her to death, but she's getting on my fucking nerves.

MRR: So, she's not going on the US tour then?

Scoot: Probably not. No more girls on tour.

Trel: Hey, that was my rule from the get go.

Scoot: Yeah, but it was always girlfriends.

Trel: That's true.

Otis: Anybody but Melanie would really suck because I'd always be wanting to fuck her al l the time. She's like one of the guys, so its okay. If it was anybody else, I'd be in hell. Watching some chick undress everyday, having to sleep with her in the van. Shit, man.

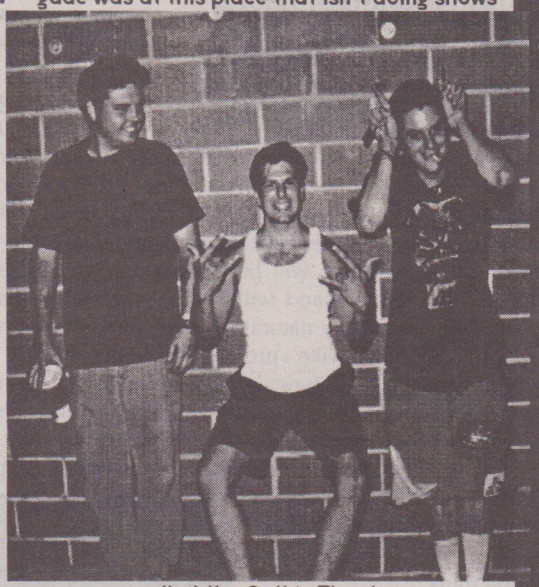
MRR: When did you first hear of BYO Records?

Trel: It was like the seventh grade.

Scoot: Yeah, junior high. A lot of it was because of "Another State of Mind". That was our first exposure to it. I was in junior high and this friend of mine had a mohawk. He listened to the Circle Jerks and other cool punk bands. I went to his house one day to drink beer and he showed me "Another State of Mind". Beer is the key to punk rock. Ever since seeing the movie, I got into Social Distortion and Youth Brigade. We've seen Youth Brigade so many times in Denver, its not even funny.

MRR: When did you first run into Shawn and Mark Stern?

Trel: The first time we played with Youth Brigade was at this place that isn't doing shows anymore called the Gothic Theatre.



"i went to his house one day to drink beer and he showed me 'Another State of Mind'. Beer is the key to punk rock."

Otis: I was at that show, but I wasn't in the band.

Trel: My first memory of those guys was with that fuckhead Dan Steinburg who puts on shows in Denver. He does so much wrong shit. My first memory hanging out and meeting them was when Youth Brigade and Lagwagon had Steinburg cornered and was bitching at him.

Scoot: He fucked up all this shit. He didn't tell them all this stuff. They got to the show and Dan told them they had to pay 25% for selling merchandise and all this stuff that wasn't in the contract. The door price was higher than it was supposed to be. He was trying to make us go on before he even opened the doors! He was talking all kinds of shit. Then Shawn got him and Lagwagon, who are huge fuckers, had him circled yelling at him. We just sat and giggled at him. It was great. Fucking asshole.

MRR: When did you first hear that they were interested in Pinhead Circus?

Scoot: Well, we sent out tapes to a few people before we went on our last tour. We didn't send one to BYO because we never really thought about it. We tried to get hooked up with Youth Brigade for a couple of shows last summer. Trelvis had sent them some new stuff we recorded right before that. It was probably a good thing we didn't send them older stuff because they didn't like our first album. They weren't interested in the album, but they liked the tape. When we got home there was a message from Shawn to call him. Trelvis just talked to him from that point on.

MRR: Then what happened?

Trel: I started talking to him more and then I started talking to Mark more. I think that's when Shawn was doing all of that crazy financial stuff. Mark said, "Yeah, send some new stuff out." It was just weird. I talked to him once a week about trivial stuff and one day, totally out of the blue, he brought it up non challantly. Mark was like, "Yeah, shit, I never sent you guys a copy of the contract, did i?" I was like, "What? No!" "Oh, I should've done that two weeks ago." He never even brought it up. What the fuck. It was really cool.

Scoot: Then, two weeks later, we went to LA to record.

MRR: What are they saying back in Denver about you being on BYO?

Scoot: Its really amazing. Some of the older guys from bands we used to go see when we were in junior high are saying that we deserve it.

Trel: I didn't know what people would think. They've all said we've worked our fucking asses off.

Scoot: Someone tonight asked us if we were on this label from Boulder called Suburban Home Records. We were on a comp of theirs. So the guy asked if our new release was coming out on Suburban Home and I told him BYO. The look on the guy's face was, "Whoa". We didn't know what to expect, but the guys in Nimrod 5 gave us a lot of perspective on the whole situation. We knew that BYO had been around for a long time and is totally respected. When Nimrod 5 first heard about it, they were saying, "You don't understand. Down here (in Southern California) BYO is such a big label, you guys don't even understand." In Colorado everyone is so supportive of BYO and other labels. Down here, its the center of it all.

Trel: That's great because when Automatic 7 were on stage in Denver, talking shit about BYO, everyone in the crowd was saying, "fuck you!" and throwing shit at them. It was fucking great.

Otis: That's another story.

Write Pinhead Circus at: Po Box 480832, Denver, CO 80248

QUARANTINE

Quarantine formed in early '95 after the break up of a couple of local bands and since then have released an LP called Automatic Negative Thoughts and by the time you read this a 4 track EP Junction 10 and split EP with another local band Machine Gun Etiquette all available from d.I.y distros and the contact address. They have also completed several successful tours of Europe. The line up is Brian on guitars/ vocals, Tracy bass/ vocals and Jamie on drums/ vocals. Interview and photo's by Alan Mcintyre and done in August '97.

MRR: What are your reactions on being described as ex Disaffect / Sedition? Is this a fair comparison and do you think this plays down Tracy's contribution to the band?
Tracy: I think being described as ex Disaffect and Sedition is a half fair comment because 2 members are ex-Disaffect and Sedition, however Quarantine sounds nothing like either of those two bands so it can be misleading. I think the whole ex- thing was generally used when we first formed and these days Quarantine can stand by itself without an ex description next to it. I hope that nobody buys our LP expecting a carbon copy of the last 2 bands because they will be disappointed. I don't think the comparison plays down my contribution to the band, saying a band is ex somebody hardly describes their music in 1 full swoop it just gives little clues to what you can expect. With Quarantine the only thing you can get from the ex- description is that it'll be Scottish d.I.y hard-core that's all. Brian: Being asked if you are ex- Disaffect/ Sedition does get a bit boring from time to time. It's not that I'm embarrassed about it, I enjoyed playing in Disaffect and it's good to know that people were into it and got something from it. But, that was the past and now were in Quarantine, 3 new people doing something hopefully a bit different and refreshing. Jamie: It really doesn't mean anything to me since it's roughly 7 years since my involvement with Sedition. Of course there will be moments where either band will shine through, that's only natural, but overall Quarantine is like a progression musically and lyricaly. Minimizing Tracy's input is meaningless since that sort of idea isn't what punk means to me. If it affects her then I've never noticed. It's probably more intimidating being female in a male dominated scene don't you think.

MRR: Your lyrics deal with emotional,social and personal topics rather than political sloganeering was this a conscious decision?
Tracy: No this wasn't a conscious decision. Quarantine wasn't formed with any definite idea of what we wanted to sound like or present ourselves like. We never started practicing saying " right let's try to be like this band mixed with this other band". We just played. The lyrics followed in a similar manner. For myself I write lyrics from experiences I've had and from the everyday. Mind you the viewpoint from which I write is fairly political as a young female vegan punk, yet I don't feel I could write the political sloganeering type lyrics. There are 2 main reasons for this. The first being I have no faith in my own intelligence, who am I to preach to an audience? I'm no houlier than thou punk god with all the answers and secondly is that so many other bands deal so well with the issues that are important to me and that I would be interested with that. My attempts would be merely repetitious and I would be creating creative barriers. Brian: I don't think it was a thing that we sat down and thought about, it just happened. Yeah, I know that they are not totally in your face type lyrics but they are still political . I'm not going to say that "Hey, it's just progression" cause things just don't happen like that. I'm still the same person writing about the same topics, it's just in a different format that's all. Jamie: Yes and no! Lyrics like k.k.k and Prisoner I wrote with a specific goal in mind, but with Isolation and Ants there

was a more subconscious evolvement to the lyrics. The music created an emotion, the emotion became verbal. Sloganeering just doesn't fit with my creative edge but don't disregard as futile. It's a personal choice for both writer and listener.

MRR: With lyrics dealing with isolation and depression would you say that your lyrics are a reflection on your personalities? Describe your personality?
Tracy: No I'm no depressive though I have my ill's but they are hardly noticeable. OK, brutally honest description of my personality- I can be quite shy, it takes me a while to get to know people, except when I make a big effort at breaking the ice or at reacting normally. I'm a fairly competent person, quite good at a lot of things but stunning at nothing. I have a lazy streak which I abhor but pander to occasionally. I am compassionate to the point of being a sucker. I'm basically optimistic and like hugs from friends. Jamie and Brian are the depressive ones. Jamie thinks he'll have a heart attack but I think Brian will get there first from the amount he stresses out. Brian: I must confess I'm a really pessimistic person and always have been. It's not that I'm feeling sorry for myself or anything I'm more of a social pessimist

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I suppose I think that's why I play in the band, trying to do something positive within a place that's so fucked up. Jamie: Yeah! It's part of my personality, as I accepted sometimes I will suffer varying degrees of experiencing an illness that is partly self enduced and partly my conditioning. Who actually believes that life is a constant high from a natural sense? not me! My personality well quite gullible, friendly, open minded and my own worst enemy.

MRR: Do you believe that by singing about such topics as loneliness, depression etc. you're dealing with them or dwelling them?

Brian: I hope I'm not dwelling on them, I'd like to think that I'm coping as best as I can. But obviously certain things get you down every now and then. I wouldn't say all our lyrics are depressing just honest. Jamie: Yes and no to both. In the end it all comes down to the individual, because there are many different factors concerning what causes depression, which in turn creates many different approaches to stabilizing the condition, with varying results. I guess I use it as fuel for Quarantine.

MRR: In your opinion what are the most constructive and negative things about Quarantine?

Tracy: Most constructive things about playing in Quarantine are meeting lots of lovely and inspirational people, the feeling when you play and everyone seems to be enjoying what you are doing, the participation in the d.I.y. culture and the sheer enjoyment when we write a new tune and play it together for the first time. Negative things? the constructive far outweigh the negative, although there is a few niggly things such as transportation hassles, the weekly £5 out of pocket for rehearsal, letting people down for reasons out of your control (such as vans breaking down) that's about all. Brian: Constructive - meeting people, traveling, working with each other and not against them, hanging out and enjoying ourselves. Negative - Humping gear, not being able to do as much as we would like to due to other commitments such as work, university and parenthood. Jamie: The constructive part for me is the communication of thoughts and feelings. The negative side is trying to maintain a level of fitness to drum and shout.

MRR: What made you choose the name Quarantine?

Tracy: We had real hassles finding and agreeing upon a name. Quarantine was stumbled upon by chance when Ib (a friend) picked up a ball of paper from his room floor and threw it at Brian who unscrunched it and saw it said 'Quarantine' on it. The name seemed to stick because of its outcast/ alienation qualities which we liked. Brian: We had a gig and no name so we were like ~ shit, better think of something fast~, We came across a sheet of paper in a friends house with ~Quarantine" written on it and we thought ~Hey, that's not bad.~ Looking back it's a good choice of name as it reflects what were about, isolated out on our own against the shit existence were offered. Jamie: Like most things we all agreed on it. It sort of fits with how we sound and what we write about, so I guess it's relative. Although the images of animals caged up does make me cringe slightly, but that's a impression from a younger, less thoughtful person.

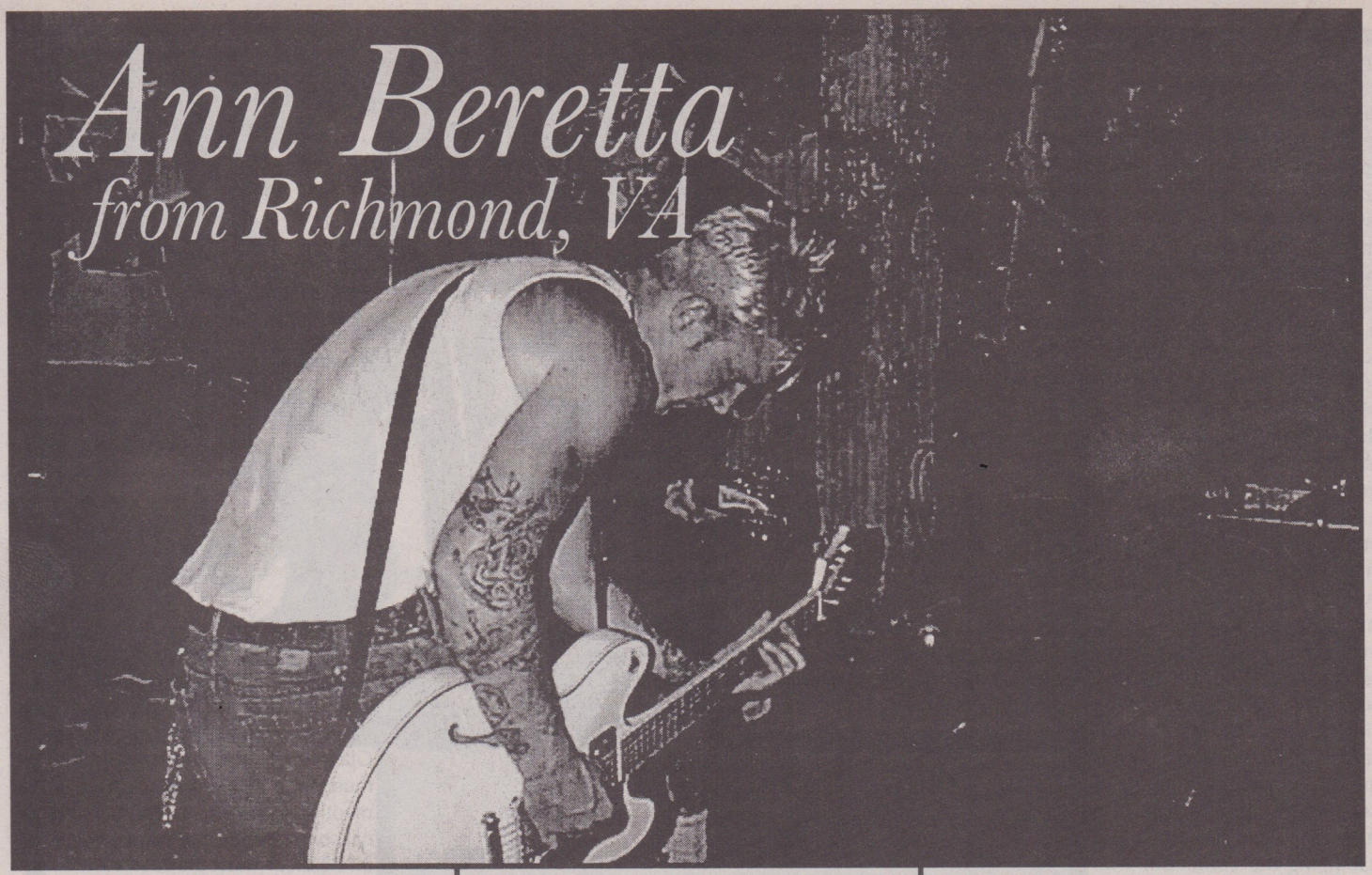
MRR: You have had a stable line up since you formed (Feb. '95) is this a result of strong friendship? musical computability? or what? What makes Quarantine work as a band?

Tracy: Quarantine is 3 individuals at very different points in our lives, we all bring very different influences musically and personally to the band. All these influences go towards what makes up Quarantine. I think its this reason the line-up has remained the same as when we started. No 1 member of the band is disposable as we all take an active part in the creative process, that doesn't mean its all sweetness and roses all the way, we do get fed up with each other at times but on the whole I think we communicate on the same dysfunctional wavelengths to turn out music that we all enjoy playing.

Brian: Eh, a bit of both I suppose. I've known Jamie for years and Tracy although fairly new to Glasgow d.I.y. scene is really enthusiastic and into doing stuff not to mention a good mate. As for musical compatibility it seems as if were all classical music graduates and so bloody talented I find it rather strange we play such basic tunes, must be something to do with Mozart chucking the band after the 1 st rehearsal. Jamie: I believe we all contain the right temperament and conviction to sustain what we have along with the lack of limitations in our approach to what we produce. Personally I like the casualness of the whole thing which keeps things enjoyable and less stressful. Maybe were lucky to have that chemistry thing people talk about.

For records, T- shirts and all letters to Quarantine, 7 Nithsdale, Calderwood, East Kilbride, Glasgow, G74 3SG, Scotland.

Ann Beretta
from Richmond, VA



Ann Beretta was formed out of the ashes of Inquisition, and though the line up is pretty similar, the style and perspective are very different. Ann Beretta play straight up Clash/Rancid influenced punk rock and, for not having any recordings beyond a six song CD single, they're tight and have a great, energetic stage presence. This interview took place in September after their show at the Punks With Presses warehouse (a DIY printing press that also has shows and living space). Questions by Jen Angel and Jason Black, photos by Jen Angel.

MRR: You asked me to put on the flyer tonight "Ex-Inquisition". Do you feel you have to live up to that? Do the people who weren't in Inquisition feel bad about that?

Leer: Other than Danny, we were all a part of Inquisition.

Robbie: I don't think we have anything that we're necessarily trying to live up to as much as letting people know who we are, as far as, maybe helping us play to a few more people even if it's only one or two. But we're not trying to live up to what Inquisition did because we're totally different band, even though we're the same people.

MRR: What are the differences?

Robbie: Politics for one. Our music, what we write about isn't very political.

Leer: At all. Personal politics.

MRR: Why the big change? Because Inquisition was all about politics.

Robbie: Well, the main writing force, lyrically, in Inquisition was about politics. The music wasn't separate from the lyrics, but there was a combination of three of us, or whomever, writing music, where the lyrics were mainly Thomas and his opinions and beliefs. And he's very politically oriented. **MRR: Who does the writing now?**

Robbie: Lyrically? Mostly Leer and myself.

MRR: What about the name Ann Beretta? Where does it come from?

Leer: A drunken night at a bar..

Robbie: It's nobody. It's just something we came up with... just throwing names around. We had a lot of dumb names. We kinda had an idea to use a girl's name, a color... or something.

Leer: So it came out to be a girl and a gun.

Robbie: Russ and I did a side project band called Peggy Suicide which we stole from a Julian Cope record. We kinda liked the idea, the play on the names. One being a female's name, the other being... not macho... but whatever.

MRR: To change the subject a little bit: within the punk scene (this doesn't have to be "famous" people), who are people whom you respect a lot?

Leer: Mike Ness, Joe Strummer...Dave Smalley

Russ: Dag Nasty

MRR: Why?

Leer: Why? They made amazing music. They built something that didn't exist. They created something beautiful, and made it possible for all of us to do this...

Rob: Who do I respect? I respect the people in the scene who are for the scene and not against. Who are not going to go around knocking what other people are doing, and don't do anything themselves. I'm inspired, I guess, by people who are going to set their minds on something and do it...

Leer: ...no matter what.

Robbie: ....and push past all the bullshit. People who are ... "whatever it takes" kind of people.

MRR: Talk about how punk fits into a community, like how does it manifest itself?

Leer: Places like [Punks With Presses]... this is a self contained unit. Everything comes out of here. There's a record label, a distro, printing presses, a house... whatever. It can stand on its own, it doesn't need help from anyone else. Which is a barrier we were trying to break to begin with. Letting people know that we're not just stupid little kids, that we're intelligent human beings who can do anything we want to do, if we put our minds to it.

Russ: But we are stupid little kids.

Leer: Well, I know that, but I'm not going to tell that to MaximumRockNRoll...

MRR: The other question, is what first got you guys into punk?

Leer: A kid on the school bus. Fourth grade...second year of fourth grade.. this kid named Todd gave me a Black Flag tape. I was a break dancer. I took it home and listened to it. They said "fuck," I thought it was cool. That was it. There's nothing else to it.

Russ: What got me into punk? A mix tape that someone made for my brother, it had Who Killed Bambi? on it...I thought it was cool, and it took off from there to eighties hardcore and punk rock kind of music...

Robbie: Are you asking what got me into punk or punk rock music?

MRR: Either. Well, most people come to the community out of being involved in the music.

Robbie: I dunno. My interest in punk music didn't really come until late. I didn't get into punk or punk

rock music to try and piss my parents off, or do some big rebellion thing. I thought it was good music. I think a lot of punk rock, and a lot of the fifties kind of rock that I like are really similar. It's just the guitars are louder. I think Buddy Holly was the first punk rocker. I get so confused about punk. It's just a word that's thrown around. I don't necessarily think I'm punk or a punk rocker, I'm just a guy who does what he does and stays true to himself and doesn't really care if someone calls him punk or pop or...

MRR: Well, I kind of look at those things as being defining characteristics of punk. Being true to yourself and not caring how that fits into society....or into what anyone else things about it.

Robbie: I wanted to comment back on when you asked about Inquisition and how is it different, beyond the music itself and even though some of us are the same musicians...

MRR: Go ahead...

Robbie: I think where we're coming from lyrically is totally different. For myself anyway... I keep to myself, I don't really talk about a lot of things, so I kind of see writing songs as a way to get a lot of built up whatever off of my chest. A lot of what we've been writing... the lyrics are pretty bitter and angry, even if they don't sound like they are. I think it's just a reflection of what we've been through the last year, as a group of people. The songs I write are a reflection of what I've been though. Our songs are more every day songs. They're not putting a message in your face or ramming it down your throat...They're just ...songs. I don't want to say that, but if you like them, you like them. When the songs done, there's no big .... I'm not telling anyone what to do. What I'm saying is that there's not necessarily a big picture in every song. Like when we first started the band I was writing a lot of songs and kinda using the same material, the same words in a lot of songs. there's a phrase "stuck in the middle." that I was using a lot, maybe only two or three of the songs have we gotten around to playing. But it's a phrase that I needed to kind of explore myself.

MRR: So writing the songs helps.

Robbie: Yeah, it's more of a personal exploration, I guess, than making sure someone's getting my message. If I sing a song every night, I know what it's about for me, if someone gets it and can relate to it, that's cool, but I'm not really concerned that my point is made to someone else. It's for me.

Leer: Get it off your chest.

Robbie: It's almost like I have this plan where I don't ever want to print lyrics.

MRR: Coz they're more for you?

Robbie: Well, partially for that, but I'm also a big fan... I don't like lyric sheets. I like listening to the music and trying to figure out the songs for myself. It's really funny sometimes how you think someone is singing one thing and you get this great thing out of the song, and then you find out the lyrics are something totally different and it's such a let down. When our songs are recorded and people are listening to them, I want them to get out of it what then want, I don't want to....

Leer: ...spoil it.

Robbie: I don't want to put in print... once things are in print, that's how they are.

MRR: The only way they can be.

Robbie: Yeah... and what if I want to change the words next week? After our records out and the songs recorded and the lyrics are printed? I dunno. I don't want to.. I just don't like lyric sheets. That's my point.

Leer: And I'm the opposite. The total opposite.

MRR: Why?

Leer: Coz I like lyric sheets. What I write and what I sing about is shit that I want people to know. I want people to know what I stand for and who I am. I want the person who the song is about to fucking know that's what I'm saying about them, and I'm saying it to them directly. I want people to read it, and laugh or cry, or be angry, like I'm angry.

MRR: Is it going to cause conflicts between you guys?

Leer: Not at all. We're a democracy.

MRR: How do you feel about touring with [Hot Water Music]? Coz [they're] completely fucking different as far as music.

Robbie: That's the best thing about it, it's definitely a very positive thing. Personally I hate going to see shows where all four or five bands sound exactly alike. I like the variety.

Leer: Plus it's all stuff that we can relate to.

MRR: I know.. I noticed that it works to each other's advantage, and disadvantage, sometimes.

Robbie: It broadens everyone's audience, even if it's only by one or two people.

Leer: Absolutely.

When they get home from tour Ann Beretta will be working on recording a full length record. Contact them at 206 N Belmont Rd, Richmond, VA 23221.

Blackbird

Lantau island, Hong Kong, a few for their friendship, hospitality, and Darbouka Records; c/o Fred Brahim,

The following interview with Blackbird took place on July 5th, 1997, in Mui Wo village, days after the Chinese takeover. It was conducted by Luk Haas. Thanks a lot to Lenny and Cassi dedication! Check their 1st 7" just released on Tian An Men 89 in France (distributed through:

Lenny: Well, a lot happened. Last time it was August 1990, right? Well, for the second half of 1990, I was resting to restore my health from my illness. In 1991, we started the 'Communique' with the hope to sustain the communication with our audiences and supporters. We've put out 6 issues so far. It was until 1993 that I gathered enough strength again to play instruments. And we started to talk about performing again and looking ahead to record the new album. We started to work on 'Uniracial Subversion' around the end of 1993. We sent away a lot of invitations to bands overseas, asking them to support our project. The album was finished in 95. Some of the tracks were recorded in Tokyo; some others recorded with musicians in Europe. From then on, we played quite a number of gigs in Tokyo, Taiwan, Macau and Hong Kong. We've been working on the new album which should have been released before June 1997. But because of the recurrence of my illness last month, it was again postponed. We're still planning to release it in the next couple of months. So in-between this two interviews with MRR, we've been paralyzed and revived. Our revival was aided with our new drummer, Pete Suart, who has played with us for more than two years. He helped shaped the band into a more powerful trio. Together we toured Taiwan and Japan. That's about it. Of course, we also invaded the Internet. We started the Blackbird Homepage about six months ago. And we've also established a musicians collective called Tribal Xiang Gang. It was actually an idea I had about independent distribution. All five bands under the TXG umbrella are independent musicians producing their works with their own money. And they have difficulties in distributing them. All these years, Blackbird has been distributing our works by ourselves. So, we actually has a list of shops that are willing to carry our stuff. So, we share this distribution network together. In addition to that, we also hope to expand the distribution to international networks. And then coming up to the Handover, we started a new project called the Artivist, which is "Artists for Activism," to celebrate the culture of freedom in Hong Kong. During the Handover weekend, we organized a Symposium on the "Ecology of Freedom" in Hongkong; a "Video Graffiti" which is an exhibition of videos from all over the world in solidarity for the freedom of expression in Hongkong. We also had a collective concert, featuring Blackbird, a dance theatre from Macau, and some alternative artists. Of course, we also joined in a lot of actions.

MRR: How was the response to Communique? How many did you print, and how was especially the response locally in Hong Kong?

L: Each issue we print 500 copies initially, and most of the times, we need to reprint once or twice in 100s before the requests die down. The feedback and response was very good. Since there's nothing like this in Hong Kong that talks about music, culture and daily politics. We actually achieved much support from the personal resources of readers of Communique. Many people who are supporting our activities now are readers of the zine. For example, Vada, she was a reader of Communique before she was a fan of Blackbird. She picked up a copy of Communique in a bookshop out of curiosity, but was quitted moved with the writings in there. She started to look for the tapes of Blackbird. After going through our backpages, she was really inspired. She came to one of our gigs and talked to me after show. Later we became friends and she started to help out in our activities. This, is not a singular example. There are numerous cases like this. So, in fact, we, through our creations, have achieved human communication strong enough to rejuvenate resources, not from commercial consumption. I think this is the way out. This is the sustainable way out for creative actions like ours. It is unlike an entrepreneur thing where you design a financial plan to try to get back the invested money from faceless consumers. The human relationship between our creations and the audience is truly genuine.

MRR: So Communique was distributed at bookshops mostly or?

L: Yes, bookshops, record shops, basically at the places that do carry Blackbird's stuff. We also send it to all the student unions in Hongkong.

MRR: And it was for sale, or?

L: No, not for sale, it's a give away, free. So, it becomes a heavy burden for us when we do not have much money. That's why we wish to do the Communique on the Internet. We do have a page for Communique now. Pleading for help. Of course we wish to print it as well, but it costs a lot now.

MRR: Your next album, will it be another kind of international co-operation like the former one, "Uniracial Subversion", or will it be more a Blackbird thing?

L: Actually the "Uniracial Subversion" is a very Blackbird thing. Because all the way from the beginning, we have so many different people helping with our music. Different styles, different stories, all about life. It's typically Blackbird. Just that it was very purposefully an international solidarity act. For the Handover in 1997. The next album "Before the Storm," will be mostly homebrew, more like an update perspective on Hongkong, our watch-tower. The music is mainly composed by Cassi and me.

MRR: What about gigs you did in Macau and Taiwan? What kind of feelings did you get from people in the audiences there?

L: For Taiwan, I think the young people there are not as deculturalized as their peers in Hongkong. And they have are more social conscious, especially those in the campuses. So their feedback to our music is more energetic. Hongkong is a very commercialized and apolitical place. You just cannot get to move people deeply, except for catastrophic events, like Tiananmen. Blackbird has quite a large following Taiwan, most of the people who come to our gigs there are those who have listened to our music before. But as we are not living in Taiwan, we are something foreign to them as well. Our feelings from playing in Tokyo, Taipei and other cities in Taiwan are much more emotional than playing in Hongkong. Macau is a little bit different. Our gigs in Macau were all for supporting the Amnesty International, the Macau chapter. The last one was sabotaged by the Macanese government. We had originally applied to play in front of the City Council, in a kind of European square, like a 'campo' in Italy, but they deterred the decision until almost seven days before the gig. And then they just told us, no, you cannot play there, you can play in another square, a much more modern one, but not too many people go to that area, it's a very new area. Publicity was difficult when you don't have a definite venue. So very few people came to that gig. It's a bureaucratic tactic to sabotage unwelcome activities.

MRR: About the lack of political interest with Hong Kong youth, is it due to the fact that China has now taken over Hong Kong, and people have not been consulted about it, or was it always like this, or?

L: I think it has to do with the development of the social structure in Hong Kong. Hong Kong people feel that they have really no power to interfere in the running of their society. It is a political game that they feel are excluded from. So, even if they care, even if they speak out, nothing will change. Since the two governments have designed the whole plot of the handover, it is a great disappointment to the people, especially the young. They see no point to get involve or try to initiate any change. They are quite sure that everything is in the hands of the rich. Feeling so helpless, they would split into whatever they will run into. Drugs or music, purely sensual games etc. They don't care about life and

the society. Compared to the late '80s, during the Tienanmen democracy movement, a lot of students in Hong Kong are very hopeful that there is a better China coming. And they can be part of it. But two years on, they're totally disillusioned with the development of the movement. Many of the figures who had want to be the leaders during the movement, are also disillusioned. So I would say, starting from 94 up till now, this disillusionment has caught up with most of the young people. Of course there are still some students who are active in political issues, but comparatively there are a lot less now.

MRR: Seven years ago you told me about 1997: "If nothing will have changed in China, we'll probably have to go underground, because we'll be on the blacklist of the Chinese authorities". How is it right now, do you think it's a little bit different of what you expected it to be?

L: It is a little bit different. Because after the crackdown on Tienanmen Square, the situation was a 'white terror' scenario. For the past six or seven years, I cannot say the CCP [Chinese Communist Party] has opened up. But it has moved towards a more tolerant stance. Not inside China, but outside. Especially about Hong Kong. That's why they have always been emphasizing their will to give us autonomy, that they will implement the 'one country, two systems' policy. They are making all the promises. But they are also drawing the line. Telling us, as long as you don't try to interfere with me, I will not interfere with you. I was thinking that they would not be making such promises by now. And that they'll try to exercise control ASAP after the handover. But observing the development now, it seems that they do wish to keep things going if things don't turn bad. If they're not over-anxious about the developments in Hong Kong; if they will be more brave to accept the demonstrations in Hong Kong, or the kinds of works Blackbird is putting out; if they'll just keep watching without doing anything, there will be less negative confrontations and the whole society will develop into a more humanistic way. But if they lose their patience, or just too afraid of the new challenges that they're to face, then things will get really corrupted and screw up. So we are yet to have to go underground. The point where we'll decide to go underground is if I find that there's personal surveillance. If I discover that my communications is being bugged or filtered; or if they're really imposing censorship on publications then I think this is point that we'll decide to go underground, move out of my house, get lost, and try to maintain activities secretively. Maybe to send the master out of Hongkong, have it manufactured outside and sneaked it again. But now, just a few days after the handover, there are no traces of such surveillance yet. So, we'll keep on going very carefully, watching out the development, if it really has to be, we'll just go underground before they could beat us. Personal security is the most important thing. Life is most valuable. We never want to become a martyr.

MRR: In that case, would you like to stay only around Hong Kong, or move around China, or move abroad, or?

L: My position is, if I can no longer function as I wish to, then I will leave this place. So even if the CCP is not exercising any oppression on us, let us speak and work, but the society doesn't care anymore, like, we do a concert and nobody's coming, release a work and nobody's interested... even the CCP doesn't care anymore, then, what's the point of staying in Hong Kong where nobody shares your vision in life? Human being is a social species. Then I'll find a city, be it Taipei or Tokyo or Paris, where I can find people who share the same spirituality. I'm an internationalist. I'm not nationalistic. It's okay with me if I live with Italians or Spaniards. I think that's even more important than the impeachment on freedom of speech. That'll be the only reason that I'll leave Hong Kong. But still, I see that there are young people who, even feeling helpless, even care not anymore, share very much our spirituality. They came and supported our works, so I think this is still the place for me to work in. Since I know best Chinese culture. Even though I like European culture a lot as well. And I still care very much about how China can develop into a better society. So I feel I still belong here.

MRR: Do you think that in a way Hong Kong can influence Chinese culture and politics right now?

L: Yes, that's what we wish will develop. Because if we are really given the autonomy, the freedom of expression and communications, then certainly Hong Kong will be influencing China. Like through the Internet, the arts creations or cultural activities. In this way, people in China will get a much broader view of the world. This mass realization will eventually force the CCP to change. This is like a cultural revolution. Or, evolution if you want to call it, that we wish to help emerge. If Hong Kong is given the autonomy, that's the first thing we wish to achieve. That's why I explained to many journalists that the first struggle is to protect the autonomy of Hong Kong. If this is successful, then move on, use this autonomy to exercise our influence on China. Then, help the Chinese communities to become a harmonious entity. Not necessarily united. I'm talking about the mainland China, Taiwan, Hong Kong and all the Chinese communities all over the world. WE can become a more harmonious coexistence of one racial entity. But not necessarily united. I'm not for the unification of anything. I'm more into decentralization of everything! But harmony between the Chinese race is very important. The way the CCP is harassing Taiwan is ugly to many of us. I wish to see that harmony to emerge. These are the three steps I wish to witness in my lifetime.

MRR: How would you qualify the Hong Kong underground music scene right now, or punk scene if there's such a thing?

L: To my personal knowledge, Hong Kong do not actually have a 'scene' of underground or punk bands. The few bands that plays such styles of music, or with a strong attitude, are really extreme minorities comparatively. But we have a larger following of heavy metal fans. That's for sure, around 2,000, bands that are into Metallica and Gun n' Roses. And 90% of the bands that do the HC, or punk stuff are expatriates who are playing within their own communities, like the international schools or former British army fraternities, which are history now. After the British Army left Hong Kong, they also brought away their kids who were the core members of such punk communities. We now have even less HC groups! I still think the Hong Kong 'scene' is very disseminated and alienated: we have small circles of expatriate bands, Chinese bands, heavy metal bands, alternative bands, it seems that there's nothing we can share, like one big concert for all these people together. We all go separately.

MRR: Why?

L: Maybe because no one is organizing anything. And when there are someone organizing something, like the Wanchai Music Festival, it is purely for commercial promotions. The WMF was organized by the association of the bars in Wanchai, with the purpose of getting more people to come to Wanchai to drink and have a good time. It is for business, which is unlike our view of sharing music with a social significance. So, except for the Anti-Nuclear Concert I organized in 1987, when the first nuclear plant was erected just over the border of Hong Kong in China, that we have bands from all walks of styles

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MRR: Do you think that Chinese people, here or in China are not that much interested by punk or politics mixed with music? Or is it that they have not been exposed to such music?

L: I think there are different reasons. First is a problem of exposure. Many musicians in China are not exposed to punk. In Hong Kong, we have access to almost anything, but many people are just not interested. As I've said, Hong Kong is a very apolitical society. Young people are into certain music mostly because they are into the lifestyles more than the ideas. But in punk, there is always a strong tendency of political or direct action. Some many local audience would go like: "what's that?" Even if they like the sound, the style, they don't dig into the content. In China, punk has more appeal because the society is so oppressive. But it is very difficult to get hold of, since the country has been closed up culturally for so long. Taiwan has opened up, but only in the recent decade, so punk's presence in Taiwan is less than 7 or 8 years. Still only a few bands in Taiwan plays punk.

MRR: When I was in Vietnam I saw a pirate CD of the Sex Pistols album, made in China, that was on sale in the market of Saigon. So there might be some kind of punk stuff available in China, pirated stuff.

L: Now, of course. But the pirate CD manufacturing industry in China has been developed only for the last two years. And most of the time they don't know what they're putting out. They don't care. They don't know who is the Sex Pistols. They might thought that it's pornographic music or video. It never meant that hey appreciated what they bootlegged. They press anything that sells.

MRR: But in the same time, we also see the Chinese rock scene developing. Influenced by the mainland Chinese bands like Tang Dynasty [Beijing metal band] or what, and Chinese rock bands forming in Singapore, Malaysia, Borneo or the US, and son on... it's quite interesting. Do you know more about these overseas Chinese scenes?

L: Overseas Chinese rock scene? I call that the invasion of the industry. You see that this Tang Dynasty phenomena is only happening around Asia. I don't know if they're known in Europe, or America. Anyway they are very popular around South East Asia. Why? Because here we have large communities of Chinese people, or people who're mixed with the Chinese ethnicity. About five years ago, some large record companies decided to 'pioneer' the Chinese music market. They saw the great potentials of rock music besides mainstream and traditional music. And the large CD market outside of China around Asia. Inside mainland, it is still tapes nation. For which population, they can recover all costs by doing tapes. And CD sales around Asia would be the net profit. So, there's no point in just doing Tang Dynasty on tape format inside China. Their plan is to market the rest of Asia and develop the CD profits. That's the locomotive of the 'rock' scene. Why are they not doing The Fly [Beijing punk/underground band] instead of Tang Dynasty? Because TD is polished enough. And they are the Metallica and Gun n' Roses of China. They can present a kind of rebellion, but a 'under-control' kind of rebellion, which is agreeable and acceptable to the CCP. The band projects a new and westernized style, and market-wise they're a sure-win. So the game is safe. The other reason is, for the past 2 years, China formally agrees to do something about the copyright thing. In Cui Jian's [Godfather of the Chinese rock scene] era, when he put out a tape in Beijing, it will be pirated in Guangzhou the next day. So he always says that he's only getting less than a quarter of his cake. All the rest has been eaten up by the pirates. He was very furious about this. But now, as the government formally illegalize piracy, maybe they'll get back half of the cake. So, the record companies are in it for the growth of the rock music market. Of course, TD is not the only one they're trying to sell, just like the rock industry in America, after one star fades, a new one will be made. Then it becomes like EMI again. The EMI of China. This, I'm really not interested in. I'm only into the grassroots music of the people.

MRR: But it might inspire a lot of people all over China to start their own musical thing at the grassroots level. What do you think?

L: Let me tell you: without TD, all these bands that happened, would still happen. From my knowledge, before TD, bands have already been playing. It's not because they're inspired by TD and go, "on I want to play rock music." Many of them have been playing all these times. It's just that they've not been picked up by the industry. And are not exposed to the media or outsiders. Way before the so-called 'rock phenomena' in China, a lot of bands were trying to find their way. Some of them have been trained classically, and traditionally, some are enrolled in the army's bands. They have long been looking for inspiration musically. They secretly listened to the short-wave broadcasts of Voice of America etc... they listened to rock music passed on to them by travelers. They desperately try to break out of their cultural confinement. They have been struggling for a long time. The loosening up on the cultural grip gives them a chance to open up their musical vision and experimenting with more western elements. But I must assure you, way before TD, they're there already. They're actually of the same generation. Of course there are new bands who started to playing Guangzhou, who are inspired not by TD but Nirvana. For that age group, this is the band they happened to listen to. TD to them is nothing. In another way, this is also 'dangerous' from my point-of-view. It's total cultural colonialism. If you'd go: "Oh, Sex Pistol, Ah Nirvana, this is my god." It is dangerous. It is another form of idolization. Just the change of the name does not rectify the nature. You might as well say John Trovolta. These young Chinese rock bands have completely lost their identity. They refused their tradition for refusal's sake. They just dive into those name bands that the west's 'alternative' industry dump them.

MRR: What's the difference between the scenes in Taiwan and China?

L: If you compare the developments in Taiwan and China, they share the same tendency of more and more influenced and dominated by the international rock industry. Maybe in the songs of their young bands, they talk about the realities in Taiwan, or Beijing, but the music itself is getting molded by the European sensibilities. This, I worry a bit. I think, if you come from a certain part of the world, you should at least carry a certain cultural identity of that social region. If you're doing something completely out of that cultural context, why don't you just go and live where you feel more akin. If you sing all your songs in English, and the content is universal like boy missed girl or frustration with city life, you might as well go and live in England. If you live in Taipei, but you carry nothing related to Taipei, it's almost as if you're alien in the city. For Blackbird, we always wish to carry the daily politics in our songs. Because we care. The politics between men and women, between adults and children, between the individual and the hierarchy, between the cities and the villages... because this is life! If not, we might as well become entertainers, we 'enjoy' music. Or some arty endeavors that has nothing to do with anyone else. Just personal development. Like it? Share it. If you don't. Nothing. For example, the all girl HC band from Taipei, Ladybug, they're really good. But the style is very Euro-American HC. In some of the songs they talked about their feelings living in Taipei, but you can't get a vivid impression of the city from their music. The band wishes to go to America and play and live. I think that's exactly what I meant. That's good. If you want to be sharing the life of a musician in America, just go there and play. You have not much to achieve in Taipei. But if you wish to live in the city, you should at least relate your music to the local realities.

The following interview with long-standing Moscow Punk band Naive was done in late 1996 by Max Kotchetkov, former bass player with the band. Respondees are Sasha (singer) and Andre (the director of S.O.S. Music). Not present were Pete (bass), Ruslan (guitar) and Snake (drums). Around since 1990, they now have 4 full length records, the latest being Post Alcoholic Fears .

S: Here, Max, you are supposed to ask questions and we are supposed to answer them. What is your first question?

A: Did you prepare any kind of a paper with questions?

S: He knows what to do, Andrei!

MRR: What is S.O.S. Music? What kind of activities you, guys, are involved with right now? What is the role of Naive in S.O.S. Music?

A: I think that the question is stated wrong. I think it should be: How does S.O.S. Music participate in Naive's activities? Ha-ha-ha!!! Because Naive does not participate in any kind of S.O.S. Music activity except Sasha.

MRR: Then let Sasha talk about it!

S: Our label S.O.S. Music appeared in 1993. We had this idea floating around for a long time. We were always thinking that we should make our own produce independently from other people. That we should not go and bow in front of somebody, but do it on our own and to risk with our own with finances, and also to control the process completely too. Andrei Pavlov is, as if to say, is our director of the label. He is responsible for coordination of everything that we do and I'm the person who helps him. So, there's only the two of us - main generals in this chaotic and anarchistic business of alternative label.

A: I'd say it's more of a state of being, than anything else.

MRR: Is it the only label of it's kind in Moscow or are there others?

A: There are labels like us, for sure. At least in St. Petersburg there are.

MRR: Like Popa Begemota (Russian for Hippo Ass - edit.) ?

S: Yes, but these are not registered labels. They are not as if to say "official" in the eyes of the government. They are just collectives of people that do something together.

A: If you take a look at this St. Petersburg zine called Rock Fuzz, you'll find a bunch of record reviews and they would usually print the name of the label in there too. As a matter of fact, I learn about new labels only from there. But most of them are just names and there's nothing real standing behind it.

S: Realistically the only label that is seriously involved with alternative music is FeeLee. They are the ones that have a relationship, kind of, going on with the government. They have legal status and they pay whatever taxes they have to pay on their activities. The rest of the people in the scene just talk more than do something. You know how it goes: Hey, Max, let's start a label called "Fucking Shit." And we'll start doing things under the name of "Fucking Shit Presents." There's no real label in this case in terms of having a legal status.

A: What's more, labels like that do not run their business officially!

S: But they are not secretive in any way. You can run across their names and the names of their labels in magazines.

A: Yeah, their names are in the magazines, but the government does not follow this information. Because it's difficult for the government to get on their case and they have better things to do. We're almost in the same situation right now.

MRR: You were saying previously that the government will start tracing your activities if you're going to have transactions that will accede ten thousand dollars.

S: Yeah, if you're gonna have $10 bucks every month that you'll transfer and there wouldn't be any taxes paid on it, then yeah, they're gonna bust you.

A: It doesn't matter, really what the sum is. It all comes down to paying taxes or not.

S: Though if the sum was be around $500, they , probably, wouldn't bother.

A: Look, S.O.S. is registered at my parent's house. Sure, the government can send police to this address, but who will they deal with? My parents? My parents will probably say: "Here is some bologna and onions for you, boys, but we don't have anything for you besides that!"

S: I think most of the labels in Russia exist illegally, like pirates only because there's no legal foundations nor institutions and there's no jurisdictional system that could regulate that kind of an activity.

A: The actual legal foundation in itself might exist, but there a lot of pain in the ass in terms of bureaucracy - total hemorrhoids!

S: You have to spend tons of money...

A: Just to register!

S: Because you are dealing with independent music and that means you are not making money in essence, but you have to spend money as a juridical person, and that fact is tied to certain expenses. Monthly expenses. It means that you are supposed to hire an accountant, who'll be working for you and who will have to write financial reports for you.

A: When we registered as S.O.S. music back in 1993, it was impossible to register as a "non-profit organization."

MRR: So it's the two of you responsible for S.O.S.?

S: No not really, there is a good "helper" that suddenly appeared for us - Sid, the vocalist for The Four Cockroaches. He is a type of a guy with original peculiarity! Quite a character! He did some time in prison for half a year. For drug-dealing. It wasn't anything of a big deal! He got arrested in St. Petersburg and they found half a kilogram of LSD on his pocket, which is a sizable amount, on the other hand too! It was all liquid!

A: I think there was around hundred hits.

S: Could be! It was a lot! And the main shtick was that it was liquid, not actual hits, but liquid! So they put him into prison.... He got arrested. They put him into prison for quite a while, because he had a pretty big dosage on his hands, but he was granted an amnesty. Some sort of a Yeltsin amnesty. Yeltsin, in order to keep up with his image of a democrat, granted an amnesty before his reelection.

A: Yeah, Sid qualified for something under some paragraph and they let him go.

S: Yeah, but he was included into the category of people that committed crimes against the government.

A: Yeah, he just fit some fucking category. Of course, they took his age into account too!

S: So, he got an amnesty. When Sid returned back to civil society he came across some very big psychological problems. But it's interesting for me to see, that this person hasn't been taking any drugs at all for over a year!!! Even natural, organic drugs, like pot! And I am not even talking about synthetic ones!

NAÏVE

A: He drinks beer, though!
S: Yeah, beer and sometimes - vodka!!! I was very surprised to see that he did not drink anything at all during our show at this club "Ne bei kopytom". It was the last show in a row of concerts and he did not even make a sip of beer! He ate a piece of herring, though, and drank a glass of plain water! He went to some psychoanalytic and he stopped doing drugs at all!!! He had serious problems with all of that. Taking into account his craziness and the fact that he did not finish school. He is consciously working at himself. He is learning English on his own and finished some computer courses. Which in itself is a pretty rare thing for a guy like that to do.
A: Computers are not a rarity any more, now they are pretty common. But at the time when we went to school it was something different. Before I got a job, for example, I didn't know computers at all.
S: But then people that surround Sid, they don't fucking care about computers and are not even trying to pursue learning things like that.
A: No, I wouldn't say so, but he is trying to get a message across to the punks that surround him, he talks a lot. And by doing this he tells them what to do and where to go.
S: Yeah, he is trying to awaken the masses.
A: Yeah, he is doing something positive.
MRR: OK, tell me more about S.O.S.
S: We are talking about Sid because he is a pretty important element in everything that we do.
A: Yeah, because he does most of the technical work.
S: Yeah, the most dirty work!
MRR: So what should we talk about?
A: Right, we have nothing to talk about - we are just drinking buddies.
MRR: Let's talk about the label.
A: So we've been together for three years and we should celebrate!
S: We could've done more, of course, in those three years. But things that we did we are proud of. FeeLee records are our competitors. They are more slick, more commercial and less differentiating in means of accomplishing their goals.
A: I wouldn't say, that they are our competitors. They are competitors only in a way of commercial projects, understand?
S: Well, we wanted to put out this band IFK, but it was FeeLee who did that.
A: They thought that this band was a commercial enough endeavor for them from which they could suck the money out.
S: I'd like to add that even if we are taking into account that they are a commercial label, they are actively involved in independent scene and help alternative bands. Other companies that are involved with the underground are even less professional and serious than S.O.S. is.
A: And we are not talking about professionalism, we are talking about approach!
MRR: Why do you put out tape only releases?
A: Because people who'd listen to this kind of music do not have CD players.
S: I'd like to finish talking about FeeLee. Tonkikh- the president of FeeLee evaluated our label as an "independent label." He said:" What you are doing is an independent, alternative label. You are not trying to do anything to become a major recording label. You are not behaving like normal businessmen would do." And he was talking in a condemning way! But I think that it's a praise in some way too! Yes, we are involved in independent music and we try to be maximally honest with the people that we try to exploit. This collaboration is based on exploiting relations in every way. We are the label, we promote and sell the product...
A: But mind that we do not have any profits from this.
S: And then musicians will treat you with suspicion any way, even if you say: "Hey, guy, I'm ready to do something for you". In the eyes of the musician you become an asshole automatically.
A: Everybody thinks, that you'll try to get something out of it.
S: Nobody in this country is inclined to perceive the fact that you can do something for the band just for nothing. There's only a few people that understand that you're in to it only because you've been fixated on punk rock since your early childhood, for example. Every band thinks, that you are trying to cheat them out of some incredible income.
A: I don't think that the majority of bands are idiots, but, hey, if you play in some idiotic punk band what do you expect? There shouldn't be any pretensions and expectations. I mean, we can't make millions and billions on that shit!
S: I, personally, tend to think that it's a typical attitude of any musician. And I'm not surprised by this because I'm a musician myself. I think that you should almost neglect this fact and try and keep your spirits up when you're in this kind of a situation. This kind of an attitude existed for a long time and will exist. It's always that way. When people are trying to make a product out of something, the main attitude that they'd get from others would be negative. Because there will always be this confusion in-between the label and musicians and they will always try to doubt your honesty and integrity.
A: I think it's very typical of Russia right now.
MRR: What is the relation between punk ethics and S.O.S.?
S: It's the master plan and the main idea behind this. We try to promote punk bands. Of course we are interested in other bands too, like industrial music. Or something that they call "alternative" on MTV. We are interested in this, of course, but we like punk rock.
MRR: So should we all expect that most of the Moscow punk bands and bands from other cities will be put out on S.O.S.?
S: If they'd be interesting enough, of course. We are open to cooperation with anybody and that's why we openly give out our numbers to the public. We'd like to put out a lot of bands on our label, because we know for sure that these bands will not see the light in any form anywhere.
A: We help other people!
S: Yeah, if no one wants to help people that are not being helped, we'll deal with them! Of course, we will not put out stuff that we don't like. I won't put out politically incorrect bands either! Or fascist and racist bands!
A: And musically they have to be good too! When we were doing a compilation of bands, there were a lot of debates because everybody wanted to be on it.
MRR: Are you trying to say that there is not enough labels in Russia?
S: Of course!
A: We deal with bands that can't even play! Ha-ha-ha!!!
MRR: Where do you get the money for the label, does it come from Naive?
S: No, S.O.S can only exist when sponsored with my own and Andrei's money! May be even the other way around: firstly, because of Andrei's money and secondly- mine. We also chip in some dough that we get from shows!
A: It's only in the past half of the month that we started succeeding at something. Besides Naive's stuff we put out tape only releases by The Four Cockroaches, The Console and Nad Vsei Ispaniei Bezoblachnoe Nebo. But it was Naive's tape that sold best and we put that money into Naive's recordings and organization of their shows.
A: Yeah , because the label got it's roots from Naive. But in the past year, we've been mostly involved with other bands. And because of us selling tapes, we started having some very minimal income that we do not use for personal purposes to buy vodka and drugs.
S: In real life, I think that labels do not succeed only because of your most positive intentions, you're supposed to have some financial prerequisites for your project. And you'll survive only if there is a possibility for you to sell your product. Say, compared to Russia, there is a huge number of labels in America or Europe . And the only explanation for this is that there is a big market already there and people are ready to buy this kind of product. In Russia the market is not formed yet, and this is what we at S.O.S. are trying to do. But we are not setting a goal of creating this kind of a market. It's just interesting for me, personally, to do it and I'm ready to do it always. I just hope that all of my efforts and Andrei's efforts will come to the same result: that we will brake it even. We just want to make sure that if we put a dollar into some project, we'll get it back with no profit, we don't want to loose money on that. If we are doing something and investing our time and money into punk - we want our money back! We can't tear away the money from our own families, as if to say. So this is why it is also important for me to have my own label. If we would limit our interests only to punk rock musicianship- we would have never covered these expenditures. We also have to be involved with the kinds of music that are like a parasite on punk rock - alternative music.
A: We have to deal with this kind of music. You can do only punk, but then it would be like a hobby. For example, it would be the same if you'd be collecting stamps or bottle caps.
S: And you can do that if the number of printed copies of your record is ten.
A: We would very fucking much like to live off the money that we could be getting from something

that we like to do and we want to do. We don't want to perceive S.O.S. as a hobby, a thing that you'd be doing after work. Though this is something that we are doing right now.

S: At the moment we as a label can only exist because we have day jobs, which are our main sources of income. So we have some money that we can put towards music. And I don't see any other way for us to survive.

A: Also from time to time we find sponsors and that is very typical of Russians. Rich people who are ready to help the poor.

S: I think it would be an interesting fact to read for the Americans. I don't think this kind of sponsorship is characteristic for Americans, but I might be wrong. I mean, when we were working on different projects we ran into situations when people like that would be helping us despite the fact that they did not know anything about punk rock at all. I watch CNN here in Russia and I think Americans perceive the rest of the world as just some "islands of civilization". I think in their eyes these islands exist in Western and Eastern Europe, there's a little of civilization in Russia, in Africa, there's something in Latin America, but on the whole the American media presents the rest of the world as some insane folly mass, vast territories which are subject to tyranny. And if we are talking objectively I might agree to that. There are big cities - megalopolises and there are territories where people live just like they did five centuries ago. There's telephones, TVs, electricity, but nothing changes, because those territories are provinces. CNN is terrorizing the consciousness of narrow-minded average man. I think it's the main function of government means that control the masses to show to the "respectable citizens of the cities" that if you are fucking going to talk a lot and if you are going to be inobedient to the power that runs the country at the moment - some really nasty things are going to happen to you - just like the stuff that you see on TV and that we show you, and these things happen only in megapolices where there's lots of police and control - so be quiet . And if you are going to stir the shit up - these nasty things will happen to you. Like in Ethiopia, where people die by the thousands from hunger. So it's an attempt to always terrorize your consciousness by horror. It's almost shamanism in a way. And punk rock in America or Western Europe is very different from what they define as punk rock here. There's no "punk movement" here, there's lots of punks but they are all "a thing in themselves", but not "a thing for themselves", they do not realize their problems and goals. They understand that they are punks, but...

A: They do not challenge themselves!

S: Yeah, not only that, but they also do not see any incentives for themselves.

A: And why should they do that? They listen to their favorite music and kill themselves with drugs.

S: But I think it is all in the past for the people that have made it pass seventeen up until their forties. Your own experience always tells you that you can't survive if you have a plastic bag with glue on top of your head.

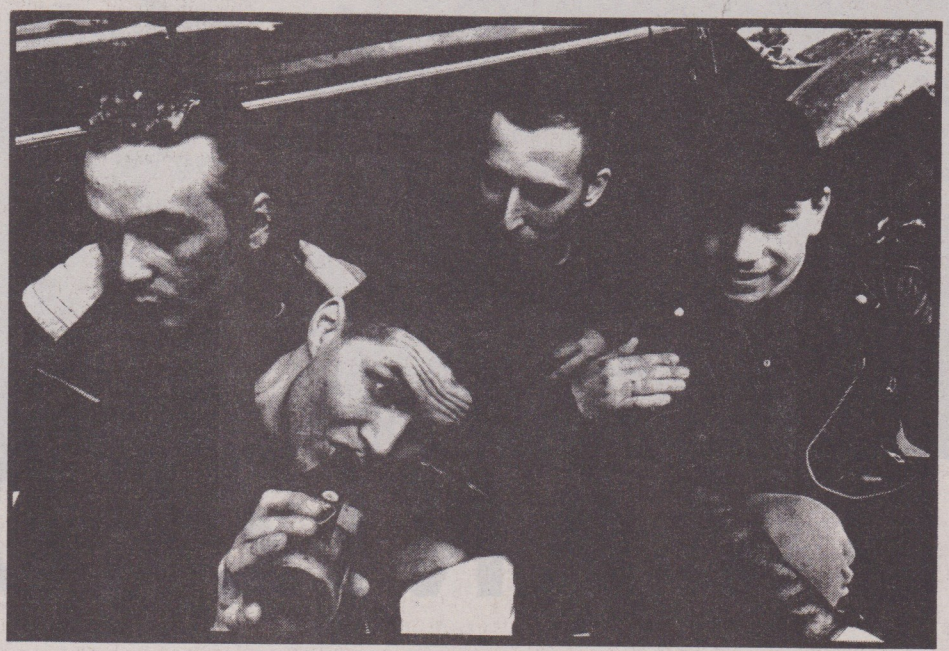
A: By the way there is a pretty big scene of straightedge people in Moscow. They all come from the punk scene.

S: But it is all about Russia, nationalism and so on.

A: Then there's PC bands like Sky Grain.

MRR: Is it good to be politically correct or not?

S: I think that this is a very big problem and a big dilemma for a lot of people. On one hand you have to be politically correct, of course, there are some things that I wouldn't like to hear from other people or say to them myself. I'm not talking about politics, but I'm talking about ethical norms. I have my own values and when they are being attacked, I feel unpleasant. I can't say that I don't give a fuck about everything, I have things that I like and when my values are insulted I feel pretty shitty. And the same thing goes for me: I wouldn't want to insult other people.



A: I think Sasha talks about political correctness through the prism of human values. And I understand that in America political correctness implies that you are loyal to the government. But then if we are talking about earlier hard core bands who brought up PC, their political correctness was an antagonism to the surrounding society.

S: I don't like this term in itself. If we are talking about correctness we shouldn't talk about politics. There are human values that haven't changed throughout 3 or 4 thousand years.

Coming from his roots a punk is supposed to shock the society. It is one of the things that you are supposed to do.

A: Punks are suppose to be the shit of humans.

S: Yeah, it is a deliberate attempt to be mean, misbehaved. You are supposed to oppose the society.

A: But then on the other hand they are not supposed to be that way for real, they are not supposed to kill people.

S: By the way, nationalistic ideas are very popular at the moment.

MRR: What are the problems that you have to deal with at the shows in connection with that?

S: I understand that there is only one problem now: every time I come on to the stage drunk I become obsessively irritated by the presence of people who are not very smart and who are quite mean. And I start to fuck with them.

A: Yeah, he screams "Fascists fuck of!" all the time and we are not talking about smart or stupid people here - it's the fascists who don't like that.

S: But it is funny, that they get pissed at me, but then they still don't understand and I hear rumors from others who talk to those nazis and the nazis go: "Why is it that Crazy doesn't like us?" Plain dumb.

A: At some point skinheads started perceiving Naive as their cult band, they started showing up at all of our shows. And even before they showed up Sasha would start screaming :" Fascists fuck out of this room!" I think there was some misunderstanding at that point for about half a year. They thought that Sasha was joking with them. But Sasha had a strong position on that issue: he just wanted to drive them out of the venue.

S: I think that they perceived this as some kind of a "show". I don't like negative attitudes towards people, on the whole I'm pretty positive to people. But, of course, there are times when I want to kill somebody. And I'd probably kill a lot of people if I had my way with that. But I keep myself sound and I don't kill anybody. I do not understand people who drive others into a belief that you should kill somebody for the good of all, no matter who they want to get rid off: Germans, Jews or Russians or blacks. I don't like that and of course when I see a lot of people like that I start screaming; "Fuck off!" And I'm being very honest at that point all the time. I don't know how it is being perceived by others, but I don't fucking care, because I think that this is something that I ought to do for myself. I think that at times like that I feel myself at the most and it is the stage where I take refuge from problems of my existence. I feel good at that point, and if I ever had a choice I would want to feel only in the way that I feel myself on-stage. But if I did that I'd...

A: Die in a few weeks!

S: Not in a few weeks but may be in a year. It is comparable to being on drugs, of course. Any involvement in a musical -process, any process is a very important existential issue in the mind of every person. There is some purpose of life that you find in it.

MRR: Like making money?

S: No! What are you talking about? You can't do that, and I very much doubt that it can be done in an honest way.

Contact Naive at: S.O.S. Music c/o Andy Pavlov, 6-2-48 Sivashskaya il., Moscow 113149, Russia.

DEHUMANIZED

Dehumanized were interviewed on a Robin beach in Staten Island, New York sometime in August, 1997. Questions by Justin. Photos by Some Guy

MRR: Who are you guys and what do you play? John: Bass. Kevin: Drums. Sol: Guitar and Vocals. Chris: Guitar and vocals.

MRR: Where are you guys from? John: Mazitlom Spain (laughter) Sol: The Middlesux County area, New Jersey.

MRR: So you're not from Spain? (laughter) Kevin: I'm from Carteret. Sol and Chris are from Perth Amboy. Two shitty industrialized towns that neighbor one another, overrun with suburban homeboys. **MRR: So you got guidos out there? (The interviewer, Justin is from Staten Island, notorious for guido infest!)** Kevin: No guidos, just homeboys. Sol: I love

guidos! (laughter)

MRR: Being from this industrialized area where do you guys play?

John: We play at the Pipeline in Newark a lot.

Chris: There aren't too many places to play in the Middlesux County area. We usually have to travel.

Kevin: Philly is pretty cool. There's this great place to play called Stalag 13. It's basically a squat.

Sol: The kids go pretty fucking nuts up there. Not like here. If you dance and try to get something started everyone just stares.

Chris: The kids here are soft!!! (laughter)

MRR: So do you guys plan on playing out west?

Sol: We plan on going everywhere, as far as the van will take us.

MRR: So have you been checking out any labels to put out your stuff?

Chris: Actually we just signed to New Red Archives. Kevin: Yeah, we played a show at the Pipeline with the UK Subs and Anti-Flag Nicky Garrett asked us to be on the label.

Chris: We have an upcoming 7" and hopefully a full length coming out soon.

MRR: Speaking of the Pipeline, what do you think about what's going on over there?

Sol: Oh, about the scene?

John: It sucks, we're better than everyone there. (laughter)

(Talking about Middlesux County again)

Kevin: The Pipeline is a pretty good place in Jersey, anyway, we're from Middlesux and there's not too much going on there. There are a lot of hall shows, but there aren't too many all age venues.

Sol: As far as shows go, it's kind of a hardcore thing going on. Its been that way for while.

Kevin: Middlesux County kind of caters to the hardcore scene. I consider ourselves a hardcore band, not that new school Victory Records stuff.

John: Hardcore Punk Rock, not hardcore metal.

Chris: There is a heavy confusion going on with the kids around here, like hardcore to them is like hardcore to them, but hardcore to them is. . .

Kevin: What?

Chris: Hardcore to us is hardcore Punkrock early '80s .

Kevin: Hardcore in the lyrics, and the way we play. We play our asses off.

MRR:Do you have a demo released?

Sol: We made a demo about a year ago. Kevin: A really, really, really horrible demo.

Sol: It was recorded in some kid's house. In his room, on a shitty four track. It took us like two months to put it all together and in the end we didn't even use it.

MRR: What's the worst mistake you have ever made?

Kevin: The worst mistake we ever made was driving way down to fucking North Carolina or South Carolina or where ever the fuck it was. All to play with Timebomb 77, and the Stock Street Mob. It was a terrible experience.

Sol: Was it bad because of the car breaking down or because we played the show for five people?

Kevin: We drove 5, 6, 7 hours and didn't get paid (because we're all about the money). We met a couple of cool people but for the most part it kind of sucked.

MRR: How old are you and how long has Dehumanized been around?

John: I'm 25.

Kevin: I'm 14 years old and I've been playing since I was since I was 3.

John: Shut up, you're wasting tape, man.

Kevin: I'm 24. What does this have to do with anything? Sol: I'm 17. I am the vocalist and guitarist!

Chris: I'm 17 also, you know what do already.

MRR: How did you get together?

Sol: We've probably been playing about one and a half to two years. For six to seven months we played in the studio .

Kevin: At the first practice we were all rockin out and playing some really, really, really good stuff, obscenely loud of course. The guy from the studio gave us the key to the place and had us lock up.

Sol: It was about 12 o'clock, midnight.

Kevin: As soon as we get done and go downstairs there are cops downstairs. We were playing entirely too loud and the guy from the studio tried to get inside the place He gave me the

keys and the doors were locked so he couldn't get in: He got fined a phat $200.00 ticket and that was our first practice.

MRR: And last practice at that studio right?

Sol: No, no, the guy's cool, he hooks us up. (John's the owner of Stageright Studios)

MRR: Do you guys have jobs?

John: Yes, I do.

Kevin: John's the new bassist by the way, the outspoken bassist.

Chris: We'd like to thank Banner of Hope for lending us their bass player.

Kevin: I work also. I work a pretty shitty job, but I'd like to say my job is not who I am.

Sol: Kev's just a sandwich maker. (laughter)

Kevin: I work in a cafeteria.

MRR: So .. Do you have to wear a hair net (laughter)?

Kevin: No, but I really wish I could wear a hair net. I wear a chef coat.

Sol: Currently I wake up (pause) Jesus, I o'clock in the afternoon (sigh). I don't work, I don't do anything. I work on getting up after a night of drinking.

MRR: Loser! (laughter)

Chris: I was like unemployed for years (laughter). I wasn't going to school...

MRR: Did you finish high school?

Chris: No, I don't but I plan to get my G E D. (lots of laughter) I dropped out of school and my X band took up a lot of my time. Now I work at a copy center type place.

Kevin: Yeah, we're a very uneducated band. (laughter)

Chris: (laughing) We're uneducated to the mainstream copyrighted books on the system!?1 (serious) But, um, yeah I work in a copy center.

MRR: So now that you have stated that you're an uneducated band what are your lyrics about?

Sol: Half the band doesn't really know but, um, no we write songs about...

Kevin: Keep it real, brother.

Sol: Yeah, I'll keep it real, yeah I'm comin correct. We write songs about emotional trauma that we've gone through in the past 17 years of hell!!~

MRR: What other bands have you all played in?

Chris: I played in a ska band called Inspector 7.

Sol: Bonemeal and Mean Mistreaters.

Kevin: I used to drum for Winger. (laughter) No, I just played in the same bands that Sol did.

John: Skinned Alive, Oral Crotch, Procrastinators, The Mean Mistreaters and Banner of Hope.

MRR: Have you ever experienced any supernatural or psychedelic phenomenon in your lives?

Kevin: Sol and Chris saw a storm cloud over their kitchen table.

MRR: Was it a form of Jesus Christ?

Sol: No, it was a form of Satan, which we all admire.

Chris: I experienced, honestly, to the extensive, most potent truth, a chair from my kitchen table actually moved by itself.

Sol: I remember one time a Care Bear fell off my sister's shelf and it landed by my feet and I ran.

Kevin: I saw my grandmother naked.

MRR: And that's supernatural? What's going on with that?

Kevin: She's dead. (abrupt laughter) Just kidding, I love her very much.

Sol: I think Dehumanized stems from all this mental drama we've been going through.

MRR: You guys ever have your stomachs pumped?

John: As a child I did.

Kevin: Several times

John: I downed a whole bottle of Mr Clean.

Sol: When I was young my nose was expanded cause I lost two marbles in my nostrils and had to have them surgically removed.

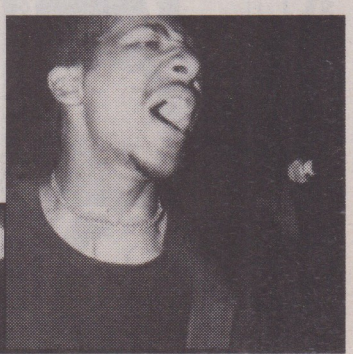
MRR: On a final not.e, boxers or briefs?

Sol: Briefs.

Chris: Absolutely briefs.

John: I don't wear underwear.

Kevin: Thong.



CHUMBAWAMBA

CHUMBAWAMBA consist of 8 individuals who live communally, sharing space, money, and food, in a large house in the suburbs of Leeds. A friendlier, more helpful bunch of people you could not wish to meet!

As a band, they have very high principles, living vegan, pacifist lifestyles, and are involved in many progressive political actions that take place in their area--squatting hunt saboteurs, 'stop the city' protests, etc..

The band hope to make their first record soon, which will be independently financed and distributed. Meanwhile, their gigs are currently among the most interesting to watch, because the utilize a variety of props/costumes which amplify the important messages contained in their lyrics on stage.

This interview was conducted by Paul and Dig prior to the band playing in Nottingham on 14 june '84. You can contact them at: Southview House/ 60 Carr Crofts/ Leeds LS12 3HB/ ENGLAND

Q) WHY HAVE YOU PRODUCED BOOKLETS ATTACKING JOHN LENNON AND HIS RECORD COMPANY, E.M.I.?

CHW; E.M.I. set John Lennon up as a kind of token peace protestor, when in fact E.M.I. make bombs and weapons systems.

CHW; It's the biggest paradox. Everyone knows 'Give Peace A Chance', it would be nice if people also knew evertime they bought that record they put money into armaments manufacture.

CHW; Another thing with John Lennon; his 'Imagine' video, even thogh the lyrics are great-kind of anarchist-the film cost thousands of pound s to make, is set in a huge mansion, with him wearing fur coats and.... ...playing a massive grand piano.Its ridiculous."Imagine no possessions" it says in the song. But on the other hand its good he's at least getting it over to people.

CHW; Same with the film 'Ghandi'-made by E.M.I. films, shown at E.M.I. cinemas.

Q) WOULD YOU EVER CONSIDER PERHAPS SELLING OUT TO THE RECORD BIZ FOR ONE SINGLE?

CHW; No. Never. That's what they all do, like the Clash did.

Q) THEY ALL SAY THEY'LL REACH MORE PEOPLE, POPULARISE THE MESSAGE...

CHW; I think that people who take that attitude water whatever they're saying down and dirty thier hands so much, it makes all they say null and void.

CHW; At the moment I don't think Chumbawamba are prepared to do any--thing record/music wise because we're meant to do it as a band. Everything we do is to reach people, make them aware and to say somethi ng.

CHW; As soon as you start doing things like that you're a part of the whole entertainment business.

Q) ARE YOU AGAINST RECORDS AS A MERE PACKAGE/PRODUCT?

CHW; No, I'm really into records as long as they're used to reach people, to say something. What usually happens is that even the bands that want to reach people usually decide to make a record before they've conciously decided what they're gonna say.

Q) WHAT'S HAPPENING WITH THE RECORD YOU ARE PLANNING?

CHW; Hopefully we're trying to get up the backs of Thorn-EMI, expose the hypocrisy of everything they get up to, and do it to such an extent that they actually notice it. They're so big, and involved in so many things that people don't know-one of their subsidiaries is the HMV record shops-loads of people go to them and buy independent records whithout thinking.

Q) SO YOU'RE TRYING TO MAKE PEOPLE MORE AWARE OF THE CONSEQUENCES OF THEIR ACTIONS?

CHW; Yeah, even simply buying a record.

CHW; And it's not just EMI. We use them because they're an obvious example, but it applies to all the big record companies. EMI have companies in the U.S. too, Capitol, I think, and others.

Q) HOW CAN PEOPLE GET INFORMATION LIKE THIS, TO FIND OUT FOR THEM-SELVES WHAT COMPANIES ARE INVOLVED IN?

CHW; One way is to write to the companies--pretend you are a student doing a project--write asking for info about weapons development or their involvement in the Falklands War. They think it's great, they'll send you lots of glossy brochures and everything.

CHW; Dunst (one of Chumbawamba) once wrote to E.M.I. and they wrote back offering him a job!' (MUCH LAUGHTER..)

CHW; Yeah, I think they guessed I was just after info, I'd put a joke name on or something. They wrote back saying 'we've accepted your application for a job, please arrive at suchansuch time and place..'.

CHW; They were probably going to blow you up! (LAUGHTER)

RCA The electronic way

But I wouldn't be on the road twanging my guitar if it weren't for the fact that there's really a lot of money in it

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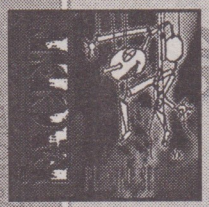

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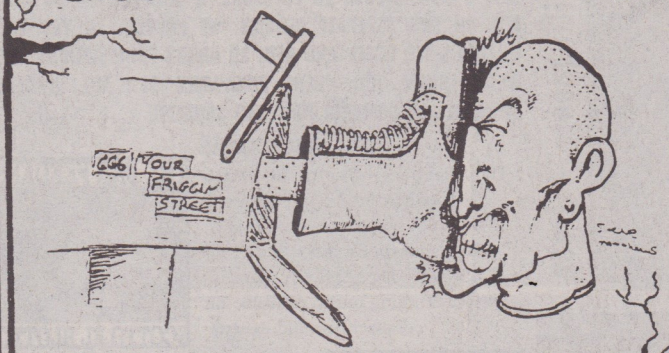

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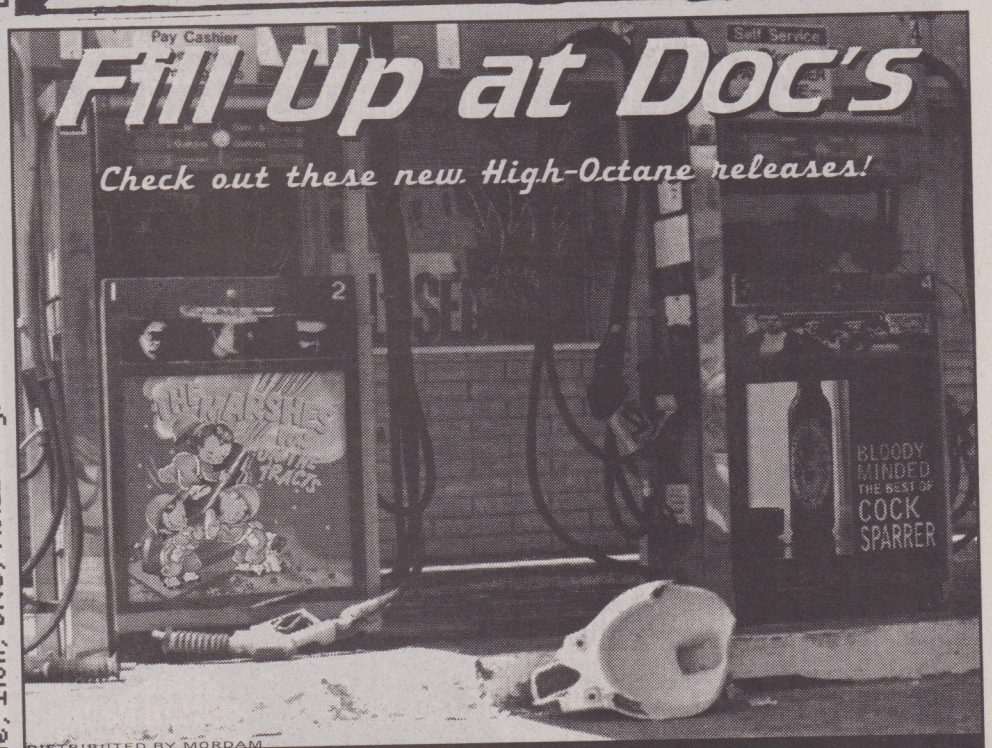

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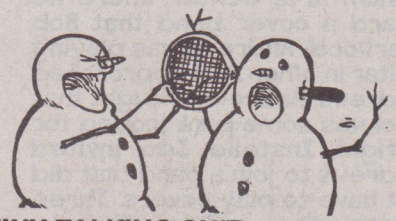

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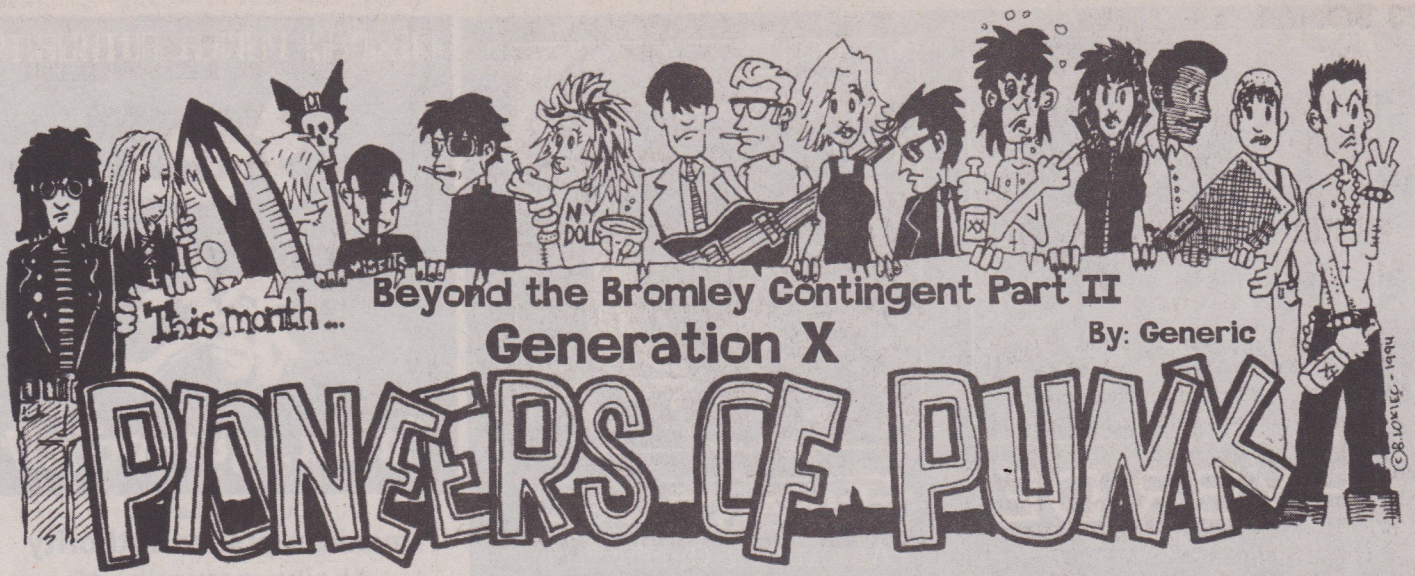

Beyond the Bromley Contingent Part II

Generation X

By: Generic

While still casually in Siouxee and the Banshees, Billy Idol answers an ad in Melody Maker, placed by John Craven, who wanted to put together a band to manage. Craven already had Gene October to sing. Along with Billy, Tony James (ex London SS) answered the ad. Craven had also secured John Towe to play drums. The band was to be called Chelsea. Chelsea forced Idol to quit the Banshees because they did not want to share their guitar player. Chelsea gets together rather quickly and a month later they are playing shows. In November of 1976, Chelsea plays it's last show as the original line-up with the Stranglers. Everyone in the band is at odds with Gene October. Instead of kicking October out of the band, everyone else quits. Idol, James and Towe plan on forming their own band called Generation X. They got the name from a paperback book that explains the Mod culture, found at Idol's Mom's house.

Idol was at a party at the Fulhum Arts Center where he heard a cover band that Bob "Derwood" Andrews was playing guitar in. When Idol approached Andrews, Andrews thought that Idol was some punk looking for a fight. Instead, Idol invited Andrews to join a band that did not have to play covers. Three weeks after quitting Chelsea, Generation X plays their first show with the additional guitar player. Idol was becoming noticed, he was always changing the color of his hair, blue, orange, red, green, white and so forth. On December 21,1976 an old gay bar reopened as the Roxy, the newest punk club. Chelsea's old manager invited Generation X to play the grand opening, and oddly enough, Siouxee and the Banshees opened for Generation X. Generation X met with quick popularity, they offered a little more melody, and kept the rebellious attitude. This meant for a larger range of acceptance. Still, England's climate grew violent against punk bands. Rivalring metal bands were demonstrating acts of violence at punk gigs. At one gig at Leicester University, Generation X was met with bottles and glasses thrown at them. One glass hit Andrews in the head, causing him to be rushed to the hospital. Four months later John Towe leaves the band and ex Subway Sect drummer, Mark Laff, was brought in as a replacement. The summer of 1977 brought Generation X a long term contract with Chrysalis Records. Chrysalis was known for their '60s recording artists, and signing Generation X was their attempt to enter the new decade of music. Generation X planned on exploiting Chrysalis much in the same manner.

Late in summer of 1977, Scotland was fully demonstrating their hatred of punks. Shortly before the start of a Generation X gig in Edinburgh, police arrived and ordered the show to be shut down. Their claim was that the venue did not have a music license. To get around this, Generation X offered to play for free. This satisfied the need for a license, but police did not cooperate and refused to allow the show to happen. Arrangements were made easily enough to move the gig to a nearby hotel, but they also made arrangements to move 300 hundred punks as well!! In August 1977, Chrysalis releases the first official Generation X single "Your Generation" b/w "Day by Day". Unfortunately for Chrysalis, bootleggers had already released a demo version of "Your Generation" which also included "Ready Steady Go" and "Save My Life". It was not until March of 1978 that Generation X put out their first full length LP, which is by far their best. The US version of the album includes a cover of the John Lennon song "Gimme Some Truth", which is fucking great by both Generation X and John Lennon. If you have heard both definitely check it out!! Over the next couple of years Generation X shortened their moniker to GenX, released several decent singles and two ok albums, but they never quite matched the quality of their first album. Somewhere, they just lost it.

I recommend checking out the "Punk Rock Movie" for some footage of Generation X, and definitely picking up their first album, which is still highly available on cassette and CD if not on vinyl. I'm sure you are aware that Billy Idol resurfaced on the music scene as a pop superstar. I sometimes wonder if it was all a swindle and Billy was just living up to his name, and having a good joke at it. Other times I think he is a piece of shit. Either way.

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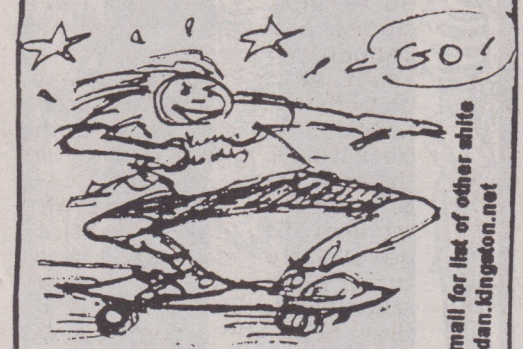

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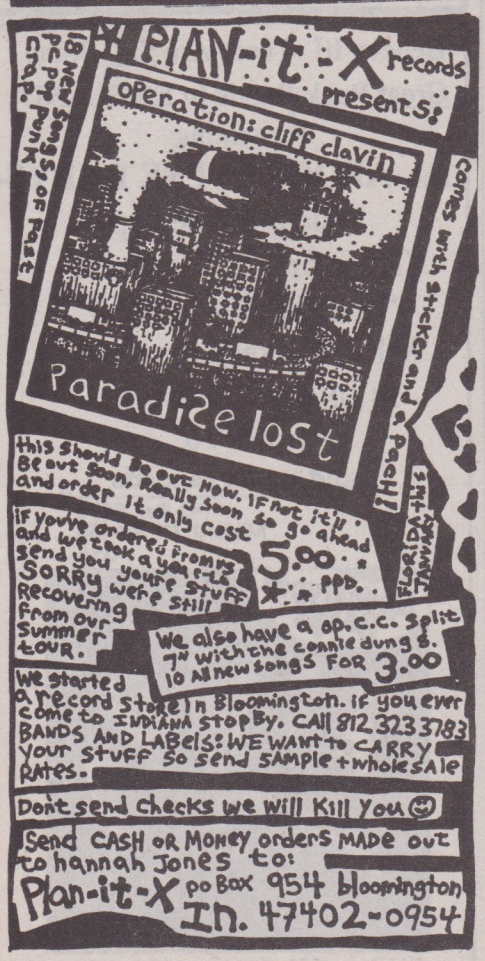

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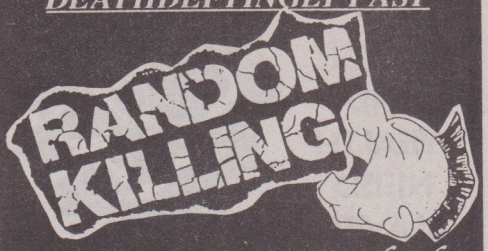

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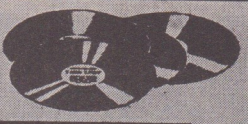

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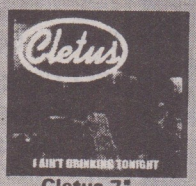

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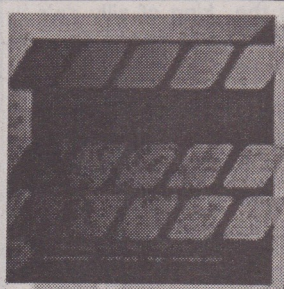

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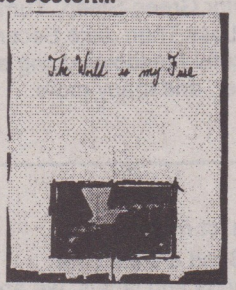

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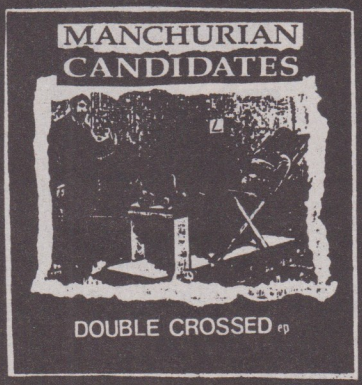

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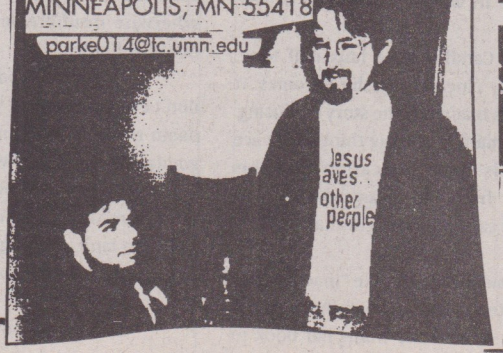

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MRR BOOK REVIEWS

Pig Tales • Marie Darrieusecq
151 pages • $18
The New Press

What if you sat down and read, back to back, Paul Voltaire's *Candide*, Pauline Réage's *Story of O*, Franz Kafka's *Metamorphosis*, George Orwell's *1984*, Marquis de Sade's *120 Days of Sodom*, and then back to Orwell for *Animal Farm*, in that order? Well, you could just read Marie Darrieussecq's *Pig Tales*.

Pig Tales unfolds in long, run-on sentences without paragraphs, as if written under duress, which, according to the story, it is. It is narrated by a creature who is mostly a pig, and only with great concentration can she revert to her human form. It's a small book (though a whopping $18; probably because of all the butt fucking), readable in one night, and one that creates a bizarre and potent political satire.

The story is of a young unemployed girl who takes a job at a massage parlor/upscale perfume boutique, where she embodies Voltaire's *Candide* to a near-plagiaristic perfection. She recounts with a sort of airheaded seriousness the gropings by her boss and an evolution into prostitution marked by a profound and pious sympathy for her clientele, as she is buffeted about by circumstances, and blithely ignores the bigger picture.

This is all background to her first-person account of her gradual transformation into, yes, a pig. The grand accomplishment of the book is the internal logic that, with a grim kind of wit, is used to normalize this transformation. At first, her clients find her more appealing as she grows plump and musky, and particularly when she develops the porcine estrus cycle, which allows her to really enjoy her work for the first time. But by the novel's midpoint, her style is being cramped. She writes about the increasing difficulty of trying to hold onto some modicum of glamour with a thickening hide and coarse hairs growing all over her. Darrieussecq has thought it through so thoroughly that everything you wanted to know about being a woman in a pig's body is covered, down to every humiliating detail.

"...Honoré managed to rise to the occasion and sodomize me. I think he couldn't bear to think of my vagina anymore. As for me, bending forward, I had what you might call an unparalleled view of my vulva, and I thought it was dangling rather strangely. I don't want to burden you with details, but the greater labia were hanging down a mite lower than normal, which is why I could see them so well. In *Woman's World* or *My Beauty, My Health*, I don't remember exactly, I'd read that the ancient Romans' favorite—and choicest—dish was stuffed sow's vulva. The magazine had railed against a culinary practice that was both macho and cruel to animals. I took no sides on the subject, never having had any particularly firm opinions on politics. Honoré finished. We left the cubicle."

Her physical shift is paralleled by a political situation that is rapidly slipping into totalitarianism. An elected figurehead turns fascist, with side trips into the private de Sadean orgies of the party elite, complete with sexual perversions and disembowelments. Our narrator survives the perils of both woman during wartime and pig during famine, shacking up for a time with a businessman turned wolf. Upon his demise, she hoofs it out to the countryside, to escape yet more close calls and finally settle in with a wary herd of real swine, in the safety of the forest.

There is one drawback of the narrator's Candide-style faux naïf tone. Presumably designed to situate her as the socially clueless pig she becomes, it unfortunately enables her to leave out certain things that make the story confusing. What is the relation of the African marabou (holy man) to the pig thing? Why are only some people turning to animals? There is some indication that this transformation comes from nuclear exposure, or from the creams our gal was hucking at the sex boutique. But since she doesn't care how she got that way, we never find out either.

I know I should never read the publicity materials. It's like "inadmissible evidence" in court, because presumably it is written without the author's input, and therefore not her responsibility, or reflective of how she wants her book to be viewed (though if that is the case, then authors should get a little more involved with their publishers). However, you can't help noticing that *Pig Tales* is announced as a "feminist fable."

Now, this is interesting. Many people at one time wanted to embrace *The Story of O* as being "feminist," and if you didn't agree, it was because you were uptight and anti-sex. With that in mind, I am hard-pressed to see how the story of an uneducated prostitute with somewhat masochistic tendencies and no political consciousness, who gets turned into pig and raped about a thousand times, is particularly "feminist." As a satire on capitalism and the society of luxury and spectacle, yes. As a critique of the brutality and excess of the leisure class, yes. As a fable of the consequences of political passivity, yes. But crediting it as "feminist" is simply inaccurate and it is a cheap move to fend off, in advance, whatever accusations of sexism may come in the future. It is far more likely to be mistaken as a misogynistic piece than as a feminist one. So, while I don't believe it's misogynistic, either, I think that's just a lame subterfuge.

If anything, rather than feminist this is a morality tale. People lose sight of their humanity and turn into pigs or wolves where there are no confounding issues of ethics, there are simply hunger and instinct. Will power is the only thing that enables the half-animals to summon up their "human side." That accomplished, they proceed with more cruelty and bloodletting than anything they could do as beasts, until at least our porky narrator finds some sort of balance. The vivid, gory details and dark, razor-sharp humor along the way make this book impossible to put down. — Greta S.

The Siege of Gresham • Ray Murphy
134 pages • $10
AK Press • POB 40682 • San Francisco • CA • 94140

Out of Work? Flat broke? Girl/Boy ran out on you?

Odds are you'd feel like killing somebody, yes?

Well, if things aren't that extreme, how's about some plundering and bookstore burning? Real gritty fare, such as reversing History's Westward movement with 13 other liquored-up pals in the name of personal fulfillment?

On second thought, perhaps death is merely the matter of said course, and is in no way avoidable.

I have here resting to my immediate right a book of sheer calamity, an embodiment of shooting out the sun and letting those symbolic tragedies into a wanton and traduced blur of darkness.

Walking through the Valley of Death is mere chicken scratch compared to this shit.

Playing on serious doses of anarchistic logic and ideal, Ray Murphy—"a former alter boy"—heaps upon the reader a vicarious tale of wrath and destruction, things which have been created and conditioned by one's own self-denying tendencies. According to "Gresham's Law," we as individuals are intrinsically subordinated by our own worst fears, our own complex structures of self-loathing and isolation. Only through fervent, hortatory words of a clan—in this case, 14 "rufescent" barflies whose lives resemble a hodgepodge of the worst of everyday down-on-their-luckers—do we actually begin to react with necessity, to counteract otherwise insufferable insufferable desires with blood, sweat, tears and large doses of hootch.

"If you want bacon and eggs you do not go to fuckin' Ethiopia. Now if you don't even know what you want and men you don't—because you're hoarding the damn truth about yourself so that not even yourself knows what then?... Well goddammit I propose we go to Gresham."

Thus spake GR, the highly irascible though lovable leader of this ragtag crew of misfits, failed ministers, harlots and general boozers. The plan is to take back the land, running against the grain of history in eastward sortie. According to GR, nature works, "by counting on us to define ourselves by running counter to it."

So they set out from their watering hole nestled in downtown Portland

and head off to Gresham, a burb due east of the city whose sole and treacherous blip in the immediate vector seems to define their struggle. What ensues is outlandish, absurd, hilarious and above all else, intelligent.

Murphy seems to refute any and all laws and boundaries in much the same way he does commas, quotations marks and periods. But there are heady things at work here. Monologues and dialogues are suffused with grave philosophies and the personal instances that have created them. In each of his characters there lies a mammoth sense of loss and disillusionment, but he manages to juxtapose the various tragedies with a great sense of fuck-all humor; sentences reel at you, building with urgency until they seem to look back, notice certain melodramatics at work, then fall into your lap a cataract of comedy, anguish and tumult. There are certain points in the book so rousing with description, so precise, you read them over and over wondering about the possibility of such senses in everyday life. Tempers flaring impetuously into shoot-outs seem like erratic truths, things sustained by their plausibility in that you read about such shit in any given paper on any given day, only it's the details we're shorted on. Murphy plays the messenger in this regard, elucidating fear with inference of common sadness prevalent in modern society. In short, people are merely the static bags of shit restlessly in search of promised comforts whose very promise seems to have fallen at the fingertips.

From here on out there is no other viable discourse and bedlam seems the eternal fixture in the microcosmic plaint of Portland. These folks are irate, lunatic but free nonetheless.

Happy reading. — P.C. Simonelli

The Way the Wind Blew: A History of the Weather Underground • Ron Jacobs
216 pages • $15
Verso • 180 Varick Street • New York • NY • 10014

Weatherman was a faction of the 1960's Students for a Democratic Society (SDS) that wanted to build a fighting revolutionary youth movement around strident anti-imperialism and anti-racism. It considered the hippie counterculture of the day its potential revolutionary base of support and, after a short streetfighting phase, Weatherman went underground to engage in an extended clandestine bombing campaign in the name of revolutionary anti-imperialism. *The Way the Wind Blew* by Ron Jacobs is a well-researched, bare-bones history of the Weather Underground, from the 1968 SDS national convention up to the present. The intricacy of events, the complicated organizational and political realities of the overall Movement, the nuanced ideological debates, and the convoluted personal conflicts of those days are pared down to an absolute minimum. This has the advantage of making the book a quick, dramatic, powerful read. Yet it presents several related problems.

I lived through the period covered by *The Way the Wind Blew*, but my memory isn't good enough to conjure up the general social context of the times from Jacobs' fleeting references. The effect this produces is one of tunnel vision. Only the events, organizations, debates and conflicts presented by Jacobs are part of the picture, and thus his portrait of the 1960s-70s is extremely partial and hazy. For instance he covers the disruptive May Day Tribe events in Washington DC on May 1, 1971, yet he barely mentions the mainstream April 24 events of the same year put on by a rival SWP-dominated antiwar coalition which saw independent contingents sympathetic to Weatherman take to the streets.

In essence, Jacobs scans only the Movement's ultraleft. And while I favor that milieu, even I realize that the 60s ultraleft was only a small, fractious part of the larger Movement. Whereas mainstream folks argued between mass, single issue mobilizations to end the Vietnam War and multi-issue antiwar organizing that encompassed civil disobedience, the Movement's ultraleft debated whether "taking up the gun" was an act of self-defense (the Black Panther line) or a declaration of war against the US government (the Weatherman line). Further, by minimizing the "account of personalities" for "primarily a political history of Weatherman," Jacobs ignores how often events of the time were motivated by personal alliances or antagonisms, especially in the Movement's ultraleft.

Even if we accept Jacobs' thesis that Weatherman's successes and failures were due primarily to its shifting political analyses, he is hard pressed to prove the point conclusively. When Weatherman went underground after the Flint War Council of December 1969 it was a very narrow, vaguely Maoist, quasi-ML political sect; having denounced working for reforms as counterrevolutionary, reviled the white US working class as reactionary, sycophantically supported the Vietnamese NLF and all other Third World national liberation struggles, defined black people in the US as an oppressed internal Third World colony, viewed the youth counterculture as a potential recruiting ground for its anti-imperialist foot soldiers, and pushed to "bring the war home" with armed struggle in the "white mother country." While admitting that Weatherman's "puerile focus on revolutionary purity undermined its aims and contributed to its failure to organize large numbers of people" at first, he contends that their more anarchistic, pro-countercultural "New Morning-Changing Weather" statement of December 6, 1970, alongside springing Timothy Leary from jail lessened the group's isolation so that by February 8, 1971 Weatherman's "position no longer seemed extreme."

Jacobs argues that Weatherman went from vamping on the hippie counterculture to more organically connecting with its revolutionary base while simultaneously developing "bonds beyond politics" within the organization. With the emergence of the Symbionese Liberation Army after August 1973 Weatherman itself noted the irony of being "touted as a 'moderate alternative' by the established press." It was only when the Weather Underground Organization (WUO) returned to a more rigorous ML analysis and attempted to organize aboveground through its Prairie Fire Organizing Committee (PFOC) and in particular the Hard Times conference of January 30 to February 2, 1976 that WUO's central committee committed its mortal sin; the "romanticization of workers" which "led them into uncritical support of bread-and-butter" reformist "struggles at the expense of anti-racist, anti-sexist, and anti-imperialist issues." This eroded the organization's "traditional support base (New Left, counter-culture, third world)," split the WUO between "reformist" East Coast and hard-line West Coast factions, destroyed both factions' armed underground capacity, allowed the few remaining clandestine members to surface, and left only a couple of militant aboveground splinter groups heir to the Weatherman tradition.

Jacobs supplies the counter argument between the lines of his sparse text. He admits that, even when Weatherman attained a measure of respect, acceptance and some support in the Movement, it was never able to get beyond its "revolutionary elan" to increase its numbers, which dwindled steadily after 1969. If anything, the frustration and desperation in the antiwar movement by 1971 over not ending the Vietnam war pushed many folks to the left, into a closer proximity with Weatherman's ultraleftism. And the WUO's collapse after the end of the Vietnam war mirrored the disintegration of many organizations between 1973 and 1976 as a consequence of not having "the single unifying issue of direct US military involvement in the war in Vietnam" around which to organize, on top of severe FBI repression. This argues that social circumstances, not Weatherman's changing political analysis, accounted for the organization's shifting fortunes.

If Weatherman committed one grievous mistake it was going underground prematurely, becoming a "clandestine army without a political wing." Weatherman's macho arrogance and romantic "action faction" politics as an SDS tendency, more so than the legal charges stemming from their Chicago 1969 "Days of Rage" painted them into this corner, making the underground choice all but inevitable. Weatherman didn't merely "distrust [...] its own potential base of support." It went underground impulsively, out of "bloodlust," without having first built some type of legal structure or aboveground support movement, physically cutting itself off from any popularly based support. In romantically "going underground" to live the life of an anti-imperialist guerrilla, Weatherpeople became revolutionary fish without any popular sea in which to swim. They stayed underground for over a decade. But ultimately they failed to "organize through action" or to create the conditions for revolution as per Debray's foco guerrilla theory or even to cause much "chaos in the streets," failing as well to take advantage of the degree of support they did

gain after 1971 for their stance's sheer uncompromised chutzpah. When WUO created PFOC as its aboveground support organization after summer 1974 and talked seriously about organizing a mass revolutionary anti-imperialist movement, it was a matter of "too little, too late" for the WUO. The times they were achangin' to paraphrase the man who provided Weatherman its name. The organization did not survive those changing times intact and Weatherman ideology, far from acting to chart the fate of the organization, only belatedly reacted to evolving social conditions, at best easing the organization's steady decline through the 70s into the 80s.

The Way the Wind Blew does have some interesting photos and graphics, not to mention a decent bibliography for those who are interested in broadening Jacobs' racy introduction to Weatherman. The book's fast-paced minimalist style wets the appetite for further reading, that's for sure. Not quite an acid flashback, *The Way the Wind Blew* is a committed if meager history. You could do worse than to start here. — "Lefty" Hooligan

Funeral Party: Volume II • edited by Shade Rupe
128 pages • $17.95
Rude Shape Productions • 511 6th Avenue • #325 • New York • NY • 10011

Funeral Party is a collection of essays, fiction, cartoons, and photographs that explore the "beautiful extremes of life, lust [and] death." Being that this is the second volume, I am going to charitably assume that the editor used up all the good stuff in making the first one because this book is a heavy handed attempt of shock-schlock.

With the all the subtly of a Nine Inch Nails video, *Funeral Party* apparently argues that art can be reduced to naked people, people fucking and dead bodies. At the risk of sounding preachy, art needs context, and the only sense of context offered here is through the preliminary editor's note.

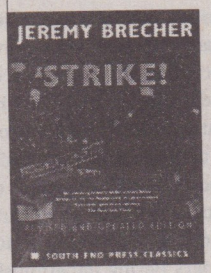
"We all don't think alike, no matter how much Disney or McDonald's or the conservatives—even the liberals—would have us believe," writes Shade Rupe's in his introduction. "But we are all either dead or alive. And if you live, then you will surely die." With all the literary grace of Jon Bon Jovi or a 14 year old goth chick, Rupe evokes every available cliché about death.

The carnage continues into the next paragraph. "Life and death are not discrete; you can not avoid one for the other," continues Rupe. "Death is just another experience in this whole great, grand thing called life—although most of use experience life much more readily, and comfortably, than death. But why ignore death? We're all truly fascinated by it, as can be seen by frequent appearances in the mass-media news and in the mass-media tabloids." People interested in death? Life and death unavoidable? No shit, braniac. In order to house the brain that made that logical jump, Rupe must have a head the size of a Honda Accord. As far the part about the media, Rupe is just plain wrong. The media and its audience has little interest in death. But they do have a perverse fascination with the spectacle that surrounds some deaths.

If Rupe's thinking were true, the Rwandan genocide would have generated more press coverage than the Bosnian civil war because far more people died in the former conflict. It did not. Jon-Benet Ramsey's murder would not have titillated the press more than an unsolved triple murder in a Washington DC Starbucks. The context of a death is what interests American pop-culture far more than the death itself. And the lack of context is what makes *Funeral Party* so boring.

While it does contain some pretty good art, *Funeral Party*'s sophomoric tone prevents me from being touched by anything in its pages. I have seen all this before. In 1997, it takes more than references to "nigger sperm," some dirty essays, and a sculpture of Christ with an erection to get my attention. I mean, remember Mapplethorpe? He shocked his audience because of his sense of context and ability to evoke a reaction. This book is as scary as Marylin Manson and about as entertaining. — Mitchell Prothero

Strike! • Jeremy Brecher
421 pages • $22
South End Press



Originally published in 1972 and hard to find lately, *Strike!* has been revised and updated as the first entry in the new "South End Press Classics" series, from the people who bring you *Z Magazine*. And although "classic" is an awfully tired bit of praise (every American hardcore record released between 1980 and 1984 has been called a "classic" by somebody somewhere), this is one occasion where it's justified.

Brecher starts with a brief prologue then proceeds immediately to the railroad strikes of 1877. He sets an appropriately ominous, violent mood with a description of the massive stone armories built in many American cities around that time. Their purpose? Not to defend the country from invaders, but to defend wealth against a labor rebellion. This is followed by an exciting catalog of that year's upheavals, culminating in general strikes in St. Louis and Louisville and mass strikes in Chicago, San Francisco and other cities in every part of the country. Brecher knows exactly how to move the narrative "camera": when the details call for a closer view, when to pull back and show the larger panorama.

The story speeds along from there, through the Knights of Labor and early eight hour struggles right up to the Teamsters' UPS strike. Along the way, Brecher consistently explores the important questions: why, repeatedly, have mass labor uprisings failed to become revolutionary ones? What role have union leaders played in channeling militant worker action into stifling bureaucratic routine, reassuring employers that they had nothing to fear? Was the AFL-CIO postwar purge of militant leftists a defensive maneuver or a sellout? How and why did the labor movement turn inward, ignoring its traditional community roots in favor of a narrow members-only insurance-club approach? Does John Sweeney and the rest of the AFL-CIO's new leadership have the ability or inclination to take on the transnationals? (And how related are "ability" and "inclination" in the class struggle?) Most importantly, how can labor become the fighting machine it should have been all along?

It's clear that Brecher accepts the maxim that every strike contains in it the seeds of socialism. This perspective gives *Strike!* a flavor and urgency that more official labor histories lack. By rooting his view in the struggles of rank and file workers—sometimes alongside their union leaders, sometimes against—Brecher provides a valuable handbook for any American who believes in workers' power and wants to know how to fight for it. My only complaint: $22 for a paperback is pretty steep even by South End's standards. But it is a large, handsome, sturdy book, South End is worth spending a few extra bucks to support; and the real value of this book is far more than the cover price. — Jason Useless Toon

Wisdom's Maw • Todd Brendan Fahey
222 pages • $16.95
Far Gone Books • POB 43745 • Lafayette • LA • 70504-3745

Personally, I resent the way the mainstream media tends to lump "conspiracy theories" together, as if not being dumb enough to believe that JFK was killed by some lone nutcase (who then happened to be killed by some other nutcase before he could say anything) means that you are on a par with some Area 51 pilgrim. It's either everything is a conspiracy, or nothing is/was ever a conspiracy. This book doesn't help those of us who find ourselves in between these two extremes.

Wisdom's Maw is a fictional story about the CIA introducing LSD into the American underground in an attempt to undermine any potential revolutionary movements, if everyone's high, they can't be much of a threat. Right away I have a problem with this concept

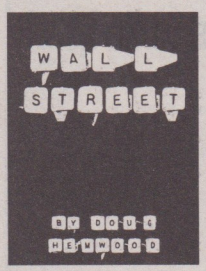
because I have always thought that the hippies and punks have overstated how threatened the System is by them. Worrying your parents isn't the same as being a threat to National Security.

The story centers around a young man who is chosen by the CIA as their main guinea pig (testing the drug) and point of introduction into the community (messiah-like drug dispenser to the hippies). It starts off entertaining enough following this guy and his adventure, although I was a little worried by the early introduction of Aldous Huxley (author of *Brave New World*) as a character. It's always a little odd when a writer introduces historical figures into fiction; we already know who these people are, we usually have an idea of what they are like, and it really pulls you out of the story. Having said that, imagine my dismay when the rest of the cast shows up, we get Neil Cassidy, Jack Kerouac, Hunter S. Thompson, JFK and Cary Grant drop by at a party, and oh, here's Earl Warren getting a blowjob in a motel from a prostitute. I felt like I was watching Scooby Doo when the Harlem Globetrotters show up. Oh, by the way, conspicuous by his absence is Allen Ginsburg, but there is a character who displays a remarkable resemblance to him, and even has a famous poem called "Growl". Uh huh.

Every semi-interesting idea that Fahey starts is quickly abandoned in what feels like a mad rush to introduce another character and somehow work them into the conspiracy. We get slammed back and forth between little stories that barely seem to have anything to do with each other, and any momentum or feeling for a character is quickly lost by the appearance of some historical figure doing something ludicrous. This author just seems to have too much to say to write a good story, and I guess is too lazy to write a documented non-fictional account of his take on history.

The thought of JFK taking acid with Aldous Huxley might be amusing or shocking to some, but in this context it's just silly. I was embarrassed reading this, both for myself and the author. — Gardner Fusuhara

Wall Street • Doug Henwood
372 pages • $25
Verso • 180 Varick Street • New York • NY • 10014



It has now been almost two hundred years since Thomas Carlyle proclaimed economics to be "the dismal science," and the label seems more appropriate than ever. With real wages continuing to plummet, income levels becoming more and more polarized, organized labor rendered either impotent or corrupt, and the sweatshops and child labor of Dickens's time flourishing across the globe as enthusiastically as a mutant strain of kudzu vine, all the economic signs of our times seem to point to a dismal future indeed. It is, in short, a lousy time to be poor (or even middle class) and likely to get worse as more of the social safety net is sacrificed to the hallowed faith of free trade.

Doug Henwood is sharply aware of these realities, and they inform every bit of analysis and history in his new book *Wall Street*. In his introduction, Henwood describes the book as "an attempt to get down and dirty with how modern American finance works and how it's connected to the real world." At his best, he does just that. He has a well-developed knowledge of the history, theories, and blunt realities of economics and where they diverge or conflict with each other. Each chapter meticulously outlines the elements of the financial system—players, structures, theories, institutions, models, etc., and explains how they work (or fail to); more importantly, the consequences of each of these (mal)functions are also explored. This is Henwood's real triumph.

Since the rise of the Reagan administration in the early eighties, conventional wisdom has been drawn more and more to the mythological infallibility of the free market. Even the ideas of John Maynard Keynes, which formed the philosophical underpinnings of much of the New Deal, have fallen from favor, seen as uncomfortably close to socialism. Open competition and privatization is all that is needed to spread prosperity and innovation, according to the higher-ups of the business world. However, the picture that emerges from *Wall Street*'s portrayal of the laissez-faire revival is very different from the one of self-contained efficiency that the policy wonks would have us believe in. According to Henwood, the self-regulating free market is an entity as tangible as Santa Claus or the Easter Bunny; what he shows instead is a frenzied mass that follows no fixed rules and is dangerously unstable. The market constantly confounds the most expert predictions, and despite the tangles of theory and statistics produced by economists on a constant basis, Henwood's conclusion is that to call economics "science" is the most grotesque kind of pretension possible. In the end, as Will Rogers said, "An economist's opinion is as good as anybody's."

Wall Street's meticulous detail works for and against it. On the one hand, I can easily imagine turning back to this book as my own knowledge of economic concepts expands, and uncovering new layers of analysis that were invisible before. On the other, it can be extremely frustrating to cut through some parts of the book. Economics is a field characterized by arcane contortions of language and thought, and this is certainly evident in *Wall Street*, despite Henwood's best efforts. Whatever else *Wall Street* may be, it is clearly not *Economics for the Complete Idiot*. While reading it, my feeling was that of being a stone skipping across the surface of a deep, dark lake; despite the worthwhile information that I did gain, I was always aware that there must be much more that was beyond my grasp.

While much of this detail may be necessary for the integrity of a work taking an obviously radical approach to such an inbred and arcane field, Henwood could have made the book more accessible to his less experienced readers. One thing that would greatly increase *Wall Street*'s readability factor (at least for the novice at economics) is a glossary. The information that Henwood lays out on the purpose and interactions of stocks, bonds, interest rates, the Fed, *q* theory, munis, futures, efficient markets, etc., is very dense and comes on at a rate that can be very intimidating. There are subtle differences between the different terms he presents in the course of outlining a given aspect of the financial world, and it can be difficult to absorb the full implications of each in time to apply it correctly to the matter at hand. Sometimes Henwood goes so deeply into the intricate details of what Wall Streeters think about themselves and their business, that it all seems very abstract and unconnected to the real world, just as in more conventional accounts of the field.

But when Henwood does emerge from these stretches of abstraction, *Wall Street* is an insightful work even for someone mostly ignorant of the ins and outs of modern finance. One of the most interesting sections comes in a later chapter (entitled "Renegades"), where Henwood talks about the psychology of money, a subject which is anathema to most mainstream economists. In order to legitimize itself as a science, economics cloaks itself in reams of obscure mathematical formulas, assuming that money is a neutral force and that the market itself is thus rational (and therefore subject to prediction through the pure rationality of mathematics). "This narrowness of vision," Henwood says, "has harmed the dismal science immeasurably." Money is, after all, a medium of human interaction as surely as sex or religion, and will thus express our natures just as inevitably. That Keynes and Marx paid attention to the role that psychology and sentiment must play in financial interactions is what makes them the clear choice over strict monetarists like Milton Friedman.

Wall Street concludes with a chapter titled "What is (Not) to Be Done?", which presents Henwood's ideas about possible solutions to the issues he spends the previous three hundred pages critiquing. Along with the obvious (but fun) thought of soaking the obscenely rich, Henwood does mini-exposés of the campaign to privatize Social Security and the trend of "social investing" which has become popular with the middle class over the last ten years or so (e.g., Ben & Jerry's, Working Assets, etc.). The most important fact that Henwood brings to light about the Social Security issue is that the set of projections showing that the Boomers would bankrupt the system as they entered their twilight years was based on an assumed economic growth rate for the next seventy-five years that is lower even than during the Great Depression: "So either the Trustees are using deliberately bearish growth assumptions to promote public doubt of the system . . . or are foreseeing 75 years of depression ahead of us. Big news, either way." Indeed. And news that should be investigated, the next time the Social Security bugbear raises its head in the press.

Henwood's criticisms go all around, from the corporate greedheads and con artists on *Wall Street* to the leftists who make broad attacks on the capitalists without any clear idea of what they're talking about. Despite the blocks of density, *Wall Street* might be a good starting point for those who want to make an honest attempt at addressing the latter problem. — Chris Hall

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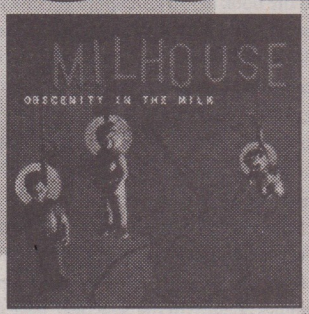

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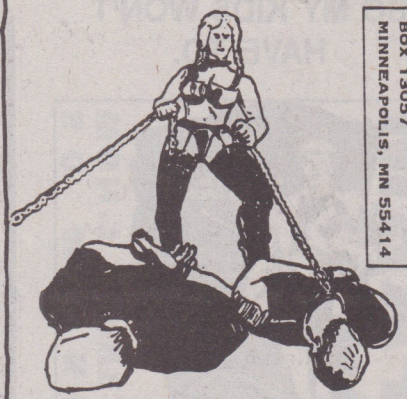

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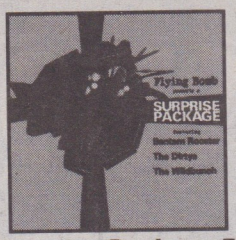

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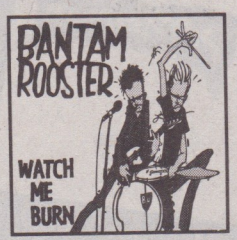

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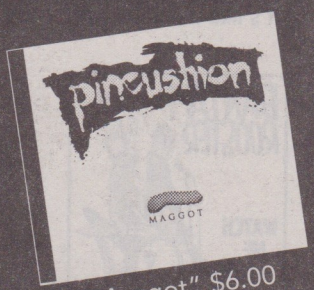

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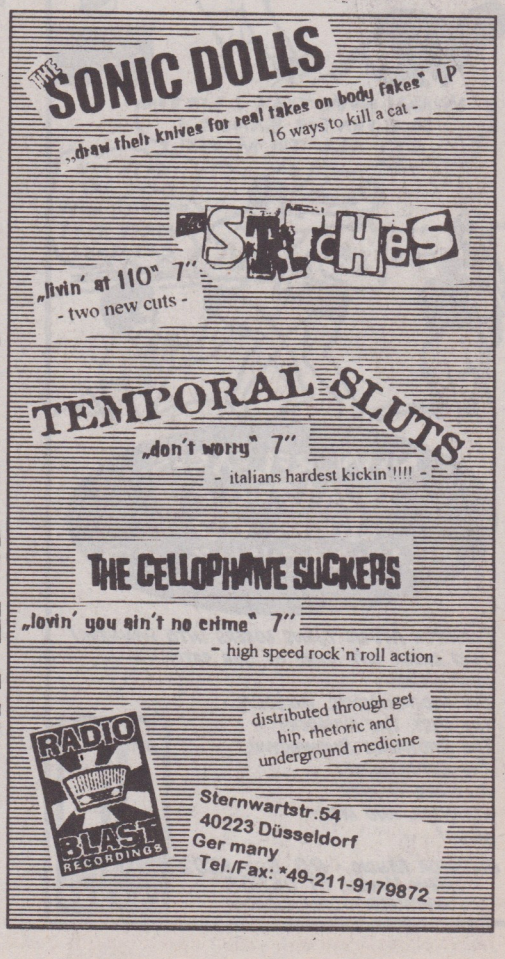

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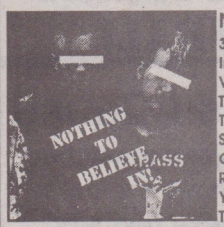

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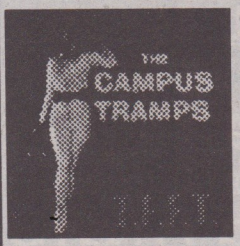
BRAND NEW SHITS!!!

CAMPUS TRAMPS -T.F.F.T CD



Great raw punk rock'n roll release from UK's own hottest rockers. This is their 4 th album and best release! You can listen very aggressive 3 chord punk blasts here. Including hi-energy, poppy and guitar driven 14 rockers! Highly recommended for all rockin' punk fans.

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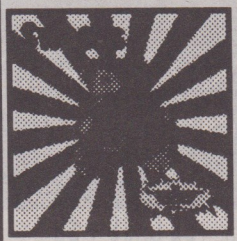
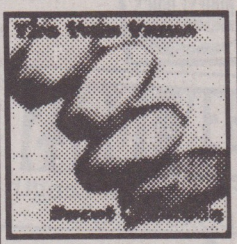


Breand new album from German pop punk queen and kings. Imagine Annette sings with Ramoes!!! They are 100% fun with strong punk attitude. It's their latest album after excellent 4 albums. Featuring Great melodies, powerful singing and hard driving Ramonian R&R! Must for all poppy punk fans

THE YUM YUMS SWEET AS CANDY CD (CD110)

Norwegian power poppers that seem to understand the craft and appeal of the genre more than us cynical Statesiders. What you get here is the power pop goods: catchy as fuck hooks, 3 part harmonies, lyrics about naive romance and even meaty guitars to boot. We're talking the Nerves, the Pop, the Beat, all o'that shit. This could have taken it's place in that Rhino DIY comp. and nobody would have known it was new or foreign. Does what all great records of this genre is supposed to do: makes you snap your fingers and singalong, cool! (HD)Maximum Rock'n'Roll (USA)



THE PHANTOM RATS KISS ME NOW CD (CD115)

A long waited 2nd album from Tokyo's finest punk trio. They are much better than before now. Excellent original songs, power vocals, driving rhythm and hard edge guitars. Totally punk rock and roll. If you like Devil Dogs, Teengenerate, Rip Offs and other great bands, they will be your fave band. Including 15 new cut. Highly recommended.

SPLASH 4 DO THE EARTH-QUAKE SHAKE CD

Killer punk rock CD from French savage kickers. This is follow up to Estrus debut LP and including their all single cuts. More raw and primitive sounds here! Best selling items/

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (AA) Andrew Ataie, (PB) Paul Barger, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

ACROMANIACOS/SUBCUT - split CD

ACROMANIACOS from Portugal contribute 22 songs to this split, with a great mix of styles from fast energetic punk to a slower streetpunk style. SUBCUT from Brazil has an aggressive style mixing a NYHC style with straight up punk. All of music on this is hard hitting and solid. Recommended. (RC)
(Fast & Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

ADHESIVE - "Sideburners" CD

More poppy melodic hardcore from the chief exporter of the stuff, Sweden, getting a domestic release. ADHESIVE stand out from the rest - their harmonized vocals are *more* harmonized, their punchy guitar sound is *even punchier*, their ultra-fast drums clip along at an even peppier pace. I think you get the point. Syrupy and over-produced, but that's what the kids want, is it not? (AM)
(Onefoot Records, PO Box 3834, Cherry Hill, NJ 08034-0592)

ALDERKNOT - "Barn Overload" LP

Besides the great layout, I kinda wish this were an EP, rather than LP. Sure, it's raw, rocking, and catchy, but it still leaves me with the feeling that their best work is still ahead. It's all aggressive and melodic, but some songs drift a little too close to the pop punk fence for my taste. Overall, it's a good release. I can't wait to hear what their next release sounds like. (BG)
(Breakeven Point Records, Via Vallebona, 28 00168 Rome, ITALY)

ALL ELSE FAILED - "A Most Bitter Season" CD

Every song is epic as far as length is concerned. Shit, this sort of deconstructional HC can overload a CD with only seven tracks. Lots of build ups and breakdowns. Pace and style remind me of DEADGUY. Religious overtones are present, but luckily no long thanking god for good, sXe friends liner notes. Worth a listen. (TJ)
(Tied Down, PO Box 134, Lansdowne, PA 19050)

AMERICAN STEEL - CD

This disc smokes! Throaty punk rock with a few ska parts thrown in, but all done totally raw. Somewhere in between OP IVY and NOTHING COOL. Great sound from production icon Kevin Army, too. The first truly great local release in quite a while. If you can believe it, this would also appeal to early LEATHERFACE fans, too. Right On! (RL)
(New Disorder Records, 445 14th St., San Francisco, CA 94103)

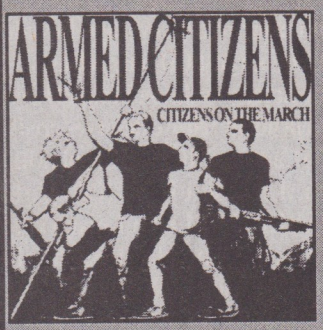
ANTI-HEROS/BLANKS 77 - "Truck Stop" EP

When I first heard the ANTI-HEROS side to this, one of the songs being a STIFF LITTLE FINGERS cover, I thought it was kind of wussy especially when compared to their "Live On A Five" EP. That was fuckin' brutal. Well, with further listenings, I've come to the conclusion that this is not wussy - but it is different. Their one original is done in a traditional '77 oi vein, as opposed to the hardcore approach this band has been doing for the past couple of years, and they pull it off quite nicely. On the flip, BLANKS 77, who in my opinion have always been at their best on singles, crank out a killer, mid-tempo pogo punk tune making this a solid release from start to finish. There still might be hope for the oi/street punk scene after all. (RM)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

APHRODISIACS - "Blood On Fire" EP

A band who takes bits of DICTATORS and DEAD BOYS and then throws in these wanky guitar solos. The songs have a good energy and cool melodies and the singer wears leopard prints, but if those guitar solos weren't there this would be one heck of a good record. (CK)
(Laid Off Records, PO Box 2954, Petaluma, CA 94953-2954)

MUSIC REVIEWS



ARMED CITIZENS - "Citizens On The March" EP

Whoa! It's a militia punk band! All of their songs are about guns and shit! Hahahahaha! Woo! oh my god, hahaha, this shit is *funny!* Hahaha! These guys take themselves totally seriously, too! HaHaHa (2 hours later...).. haha, okay, I think I've calmed down enough to get into their music now. This EP is actually real good. Totally tight, fast, hardcore, with some cool lead guitar parts that set it apart from other bands of its ilk. Still, *man*, these guys would benefit from a bit of prozac. Fans of the NRA and spelling errors will especially enjoy this record. (JN)
(Second Amendment Records, 342 W. Jackson St., York, PA 17403)

ARMITAGE SHANKS - "You're Here, I'm Hooked, You're Gone/Who Chucked Who?"

The SHANKS' foremost virtue is their amazing ability to recall the best of '78 vintage British indie punk, like the stuff on Raw Records. This limited edition of 500 follows in suit, both songs recorded raw, live-in-studio, with lots of distortion, and without much studio diddling - which offers the the listener a signal to noise ratio abrasive enough to shatter lager mugs. Both tracks are great, but "I'm Hooked..." is a real treat — trashy, fast, and fun. Strongly recommended. (SS)
(Hangman's Daughter, PO Box 671, London, E17 6NF, ENGLAND)

AVAIL - "Live In New York City" video

This video rises above most because every couple of songs the footage is switched from one of the three places AVAIL played in New York this fall. The song offering is varied, with stuff from all of their releases (except the unspoken of first EP) getting performed. Most of the shots are from the crowd but the picture isn't all over the place. There is some between shot stuff, mainly an interview of Beau. There is some great humor provided by the audience antics: basketball jerseys, fingerpointing choruses, and a bunch of Yankees singing about getting "back to Richmond, VA!" The is one of a series of benefit videos for ABC NO RIO. (TH)
($11 ppd: Tribal War, PO Box 20712, Tompkins Sq. Stn., New York, NY 10009)

BAD GENES - "Falafel In Kreuzberg" CD

I'll bet the singer for this band is a big MISFITS fan, judging by his tattoos and his vocals I'd say this guy has seen DANZIG on every tour. Oddly enough this album sounds a bit like the MISFITS (except they stay in tune and don't talk about alien vampire blood) with a driving rhythm section and guitars that border on noodling at times. All in all, a good effort from these Pittsburgh fiends, especially if you're a fan of the aforementioned New Jersey men in black. (AA)
(Ox Productions, PO Box 143445, 45264 Essen, GERMANY)

BANANA ERECTORS - "Teenage 3K Worker" EP

The three tunes here boast crunching guitars backing up the cutest possible female vocals, not unlike a rockin' TOMOE SHINOHARA, except here everything's in tune. The flip side, "Disagreeable Sensation," turns out to be the hit, a catchy mid-period-DICKIES-like blast of hard guitars that would probably be even better if I understood the lyrics. Nice tuneage for fans of pop-punk; recommended. (SS)
(Sympathy)

BATTLE OF NINJAMANZ - "Psycore Distortion" LP

Big ugly plodding metal from Japan. They even make a horrific attempt to cover MOTORHEAD's "Ace Of Spades". I don't think so! (RC)
(Vinyl Japan (UK), 98 Camden Rd, London NW19EA, ENGLAND)

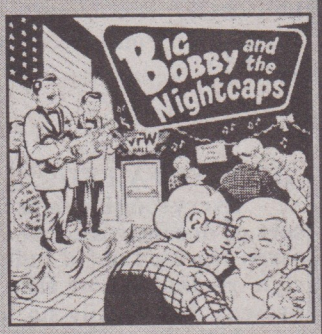
BETTE DAVIS AND THE BALCONETTES - "Shergar/White Food"

Lo-fi guitar, keyboards and drums make a terrific sounding racket on this 7". Both tracks are from a Peel session. Perhaps picking up where HUGGY BEAR left off. (MM)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

BEYOND DESCRIPTION - "Live In Germany" 5"

Just as the title says, this is a three song live recording from BEYOND DESCRIPTION's (Japan) German tour. I think they took the recording off of a video tape, so the quality is not the greatest. You can still capture the ripping speed of their music, but it is just to raw and hollow. But if you have never heard them, you should check out some of their other releases. Especially if you like blazing Japanese thrash. Most of their studio recordings are awesome. (RC)
(Forest Records c/o Hideyuki Okahara, Ceramica 2 #301, 2-1-37, Minami Kokubunji, Tokyo 185, JAPAN)

BIG BOBBY AND THE NIGHTCAPS - "Bad Taste" EP



Rock and roll with a greaser edge that's nothin' to write home about. Not blowing any doors, not pushing any envelopes (that phrase always sounded comically stupid to me), just retro garage-a-billy rock n' roll. Certainly not bad, pretty fancy cover art too, I just wouldn't knock anybody down trying to get at it. (RY)
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

MUSIC REVIEWS

BIGOTS - "Afraid" EP

Wow, an Italian band that wants to sound American or more specifically Fat/Epitaph and sounds great in spite of that. This reminds more of CRACKLE type stuff like CHOPPER and SKIMMER. Four great tunes with chops and riffs. For all the bands starting up to sound like this, it's nice to see one really pull it off. (RL)
(Livefast! c/o Latino Paolo, Vicolo Gafforio 8, 15073 Castellazzo B. da (AL), ITALY)

BILLY LIAR/HOMER - split CD

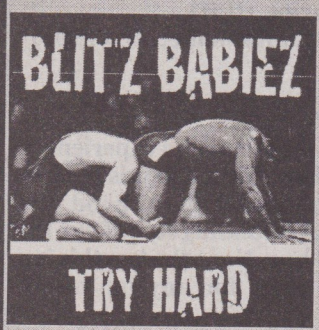
Ok, this is one of those all too familiar moments at the MRR computers. Faced once again with coming up with something to say about 2 bands that absolutely push no buttons for me. Well, if you are familiar with what Epitaph has been churning out for a while, then you know what to expect with this. DOWN BY LAW meets BAD RELIGION ad nauseum. (BG)
(Funtime Records c/o Johan Quinten, Dutselhoek 12, 3220 Holsbeek, BELGIUM)

BLACK ARMY JACKET/CORRUPTED - split EP

This is my month for good stuff to review. I am so happy it is sick. Here we have two of the better powerviolence bands strutting their stuff for the masses. BLACK ARMY JACKET are on the slower side, and can be mildly compared to SPAZZ, which I am sure happens a lot. BLACK ARMY JACKET have finally won me over. Now for the flip side, we have CORRUPTED, a Japanese band whose vocals are in Spanish. You can't get anymore original than that! Live or recorded, these guys are clearing house with their slow metal riffs, and insane style. Heavy and slow sums it all up. The guitarist even has a Gibson flying V guitar! I love it! This is to be put on your turntable and never taken off. (LU)
(Frigidity Discos, Vikka Kawaji #1102, 2-14-18 Kyomachibori, Nishiku Osaka 550, JAPAN)

BLACKTOP - "We Desist!" 2xEP

This sounds more like a project than a real group, with "Hide And Go Seek" spread over two sides and being a waste of vinyl. Single number two has a killer tune, "Self Destruct Sequence", great garage punk with a Billy Zoom-ish guitar solo. (EC)
(In The Red Records, 2627 E. Strong Pl., Anaheim, CA 92806)



BLITZ BABIES - "Try Hard" EP

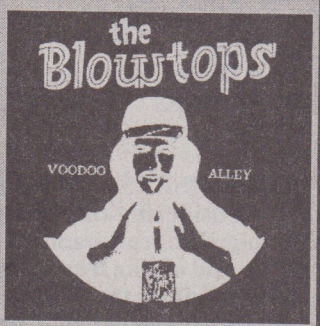
Four blistering tracks of speedy angry female fronted melodic punk. Side A is one cleanly sounding tight number. But the true gems belong on side two, for the first and last numbers sound as if they could come off an early 7 SECONDS recording, just with different vocals. Oh yeah, this is a keeper. (JF)
(Derek Records, PO box 747, Hurtsville, NSW 2220, AUSTRALIA)

BLOODY SODS/STOOL SAMPLE - split EP

Fuck, I don't know what to think of this record. Both bands are nasty, scummy street punk, real dirty and raw sounding. The STOOL SAMPLES' songs are MENTORS-ish in nature ("Little Cocks Need Love Too", "Meaty Tasty Stool" and "I Fucked Your Daughter") which, while being completely entertaining to someone with a twisted sense of humor like myself, could probably easily have sent the rest of the Maximum staff crawling under a desk. The BLOODY SODS are more along the slower ANTISEEN rock/punk stream of consciousness. They turn in two semi-interesting originals and a cover of SKREWDRIVER's "I Don't Like You" from their non-racist days of the "All Skrewed Up" LP, which makes the original wilt. Alright. (PB)
(3150 E. Highway 34 #246, Newman, GA 30263)

BLOODY SODS - "Up And Runnin'" CD

Half of the songs on this disc suffer from a vocalist who sounds as though he's been in an industrial accident with most of his injuries occurring in the testicular region. This guy's a real squawker and King Diamond would be proud. The rest of the songs thankfully, have real rock eating, whiskey drinking vocals to go with this band's DISCHARGE with a dash of street punk sound. Eighteen songs including a good FOUR SKINS cover. Tough call. (RM)
(Step One Records, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)



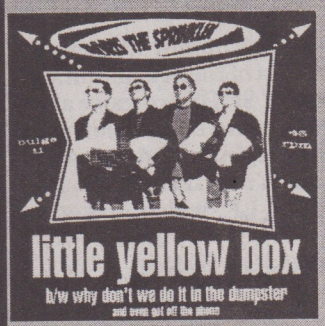
BLOWTOPS - "Voodoo Alley" EP

Low-down, shit-under-the-fingernails grungabilly that's actually quite stellar for this long-dead and festering genre. Y'know, that vintage CRAMPS thing but even as Lux and co. themselves has forgotten, the secret is in the fuzz! And hot damn, all 4 tunes has fuzz like nobody's business, fuzz that gets inside the entire length of your GI tract, causing all manner of bodily consternation and distress. Fucking fuzziest record I've heard in years, guitars that sound fucked up, vocals that sound fucked up. Imagine if the CHROME CRANKS were a good band, imagine taking all of "Songs The Lord Taught Us", chewing it up and puking the contents out, imagine Alan Vega twitchin' in his grave, and multiply the whole shitpile by two! Words do not do justice. (JY)
(Big Neck Records, PO Box 291 Buffalo, NY 14209)

MUSIC REVIEWS

BONEHOUSE - "Dogbite" LP

BONEHOUSE crank out some metal-influenced hardcore that is quite similar to a lot of the hairfarmer grind that is coming out Sweden this days. It is not bad for what it is, but they definitely need to pick up the speed. They might want to think about getting rid of the promotional sheet that came with the record. With all the misspellings and typos, plus the lame descriptions of the band it sure didn't sit well with me. (RC)
(Earth A.D. Records, Schwere-Reiter-Str. 35/2, 80797 Munchen, GERMANY)



BORIS THE SPRINKLER - "Little Yellow Box" EP

Generic snotty vocal punk rock that has been done before, mostly by bands that come out of the Chicago area. Then again, the whole state of Wisconsin is basically a Chicago suburb anyway. If you like just plain rehashed dumb stuff, then this might be the thing for you. (JF)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

BROKEN - "We're Fucked" EP

Never in a million years would I have expected to get this to review. I abhor this kind of music, but I will try and be constrcutive and fair. This is punk rock plain out early eighties style coming straight from New Haven, CT. That's pretty interesting. Lyricwise, these guys touch on nothing much to the prison system and rebellion. That impressed me becasue I didn't really expect to see something beneficial. I have heard worse, and this comes close to hardcore at times, so I wasn't totally tearing my ears out on this. There, I tried. (LU)
(Blind Destruction Records, Box 29, 82 Colston St., Bristol, BS1 5BB, UK)

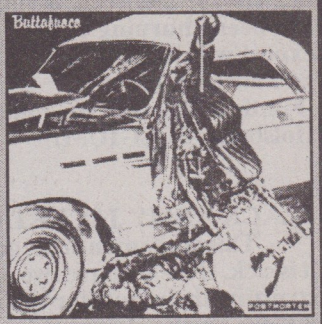
THE BRUISERS - "Molotov" CD

Considering that this is/was one of America's longest running skinhead bands, I was expecting something a bit nastier and oi-like from these guys. This isn't bad, mind you, but the territory they're mining with this new lineup, melodic punk with tinges of metal, has been covered by a ton of bands: FACE TO FACE, BAD RELIGION, NO USE FOR A NAME, TOXIC REASONS, ACCUSTOMED TO NOTHING et.al. Not bad, but again, not great. I like their old tunes like "Intimidation", "Anchors Up", "Society's Fools" and "Bloodshed" better. (RM)
(Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054) N6E 2P1, CANADA)

BUCKET OF MONKEYS - "Tastee Treats For The Elderly And Decrepid" CD

Bratty suburban punk rock. Fast and at times tuneful, with lewd lyrics demonstrating stunted sexual development and a junior-high level sense of humor. You know that sounds good to you! Come on! You all buy QUEERS records! They seem to think that girls smell like peanut butter and tuna fish, an attitude that may explain the frequent references to masturbation. Briefly veers off into ska or alternative rock territory, but for the most part is fodder for the Fat Wreck crowd. (AM)
($9 ppd: Simple Things, 1508 Laughlin Ave, McLean, VA 22101)

BUTTAFUOCO - "Postmortem" EP



Whoa, three years after breaking up their's a new BUTTAFUOCO release. BUTTAFUOCO played a semi brooding, but not necessarily dark, melodic style of punk with female vocals. I remember them sounding slightly more urgent live than they do on this release. Still, with their previous stuff out of print, this might be a decent pick up. (JF)
(Farmhouse Records, 448 Madison Dr., San Jose, CA 95123)

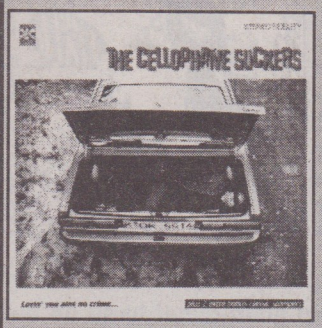
CAPTAIN 9'S - "If This Is Heaven/Hubba-Hubba"

It's always rad when bands finally get their old junk released. Originally recorded in 1989, but apparently not good enough to make it on their phenomenal "Rock + Roll Paper Route" EP way back when, this single is definitely quality CAPTAIN 9'S that is worthy of its own release. This release is also worthy enough to include the rest of the band name: AND THE KNICKERBOCKER TRIO since that's who they were (are?). For those of you who don't know, this is toe tappin', garagey, dorky, pop rock on par with their classic LP "Scum Of The Earth" which was rightfully saved from obscurity a few years back. A blessing that'll soon be out of print. (HM)
(Sack O' Shit Records, PO Box 308, Kankakee, IL 60901)

THE CASUALTIES - "VMLive" EP

The casualties are a band which must be experienced live in order to truly appreciate them, although this recording does do them justice., No matter how good the bootlegger the band always ends up sounding sort of like the it was tracked inside a cardboard box. None the less this is a real good recording and a real prize for any fan of the CASUALTIES. (AA)
(VML, PO Box 183, Franklin Park, IL 60131-0183)

MUSIC REVIEWS



CELLOPHANE SUCKERS - "Lovin' You Ain't No Crime" EP

Fast, ruthless, and powerful punk rock guaranteed to put hair on your chest whether you want it or not. The CELLOPHANE SUCKERS remind me very much of the SUPERSUCKERS at their peak before the started "sucking" as much as they probably "suck" today. The lyrics are unintelligible but English isn't their native tongue anyway. One of the "can't lose" picks of the issue. (JH)
(Radio Blast Recordings, Sternwartstr. 54, 40223 Düsseldorf, GERMANY)

CHAOS U.K. - "Just Mere Slaves" LP

This is fucking awful shit. I know for a fact that there are way better recordings and versions of at least half of these songs, so why this? Why would anyone, short of a rabid CHAOS U.K. devotee mind you, want to buy this? There's absolutely no information on where they dug these versions up from, but it appears that most of, if not all of these songs are circa 1982. In fact there's no information about these songs or this band on here at all, except for the track listing, band logo, and a handful of bad photographs. I can appreciate that, because that, in itself, is kinda punk. (PB)
(no label information given)

CHAPSTIK - "El Gato Cumpleaños" CD

Just when I start to get bored with every band I ever liked and I would rather sit in complete silence than have to try to decide what record I might be able to bear listening to, out of the blue comes a record that renews my faith in rock and roll. This may not be the best rock and roll record ever, but it comes close. Fast songs, lots of guitars and cool vocals. Garage rock with a tinge of rockabilly and an unpretentious attitude. Yay! (CK)
(Speed Records, 2317 Fernwood Ave, Ann Arbor, MI 48104)

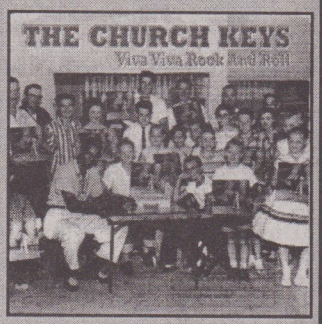
CHEEKS - "Have Some Real Fun and Sure 'nuff Action With..." LP

Tuneful powerpop with good production that lets every song stand on its own. There's a depth to the melodies they write throughout, including the instrumental breaks. They do a MODERNETTES cover here, and on a previous single they performed a POINTED STICKS tune, so liking early '80s Vancouver punk may be an indication of good taste. (MC)
(Screaming Apple, Dustemichstr 14, 50939 Köln, GERMANY)

THE CHROME CRANKS - "Live In Exile" 2xLP

I fuckin' love this band. Like THE CRAMPS in the early '80s and THE STONES in the early '70s, this band mixes up punk, the blues and sleaze in a way that makes their live performance a completely different entity to their recordings. This double album was recorded in Europe at the end of '96 which is where I saw them for the first time. Great recordings and totally raw fucked up performances that show what the BLUES EXPLOSION could have been if they hadn't sacrificed their vision for alternative rock cool. Excellent. (LH)
(Au Go Go, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

THE CHURCH KEYS - "Viva Viva Rock And Roll" EP



This New York band offers up three tasty courses of ear schmooze. The A side is a retro frat rocker that makes you want to get the party started. The B side is a booze soaked blues number that is cool but maybe a tad too long. The caboose is a surfy ditty that is a nice closer. Warm production, thumbs up. Let the fun continue. (TG)
(Norton Records, PO Box 646, Cooper Stn, New York, NY 10003)

CLETUS - "Protein Packed" CD

OK, so everyone's sick of bands that sound like SCREECHING WEASEL and the QUEERS, but these guys do it so well. Catchy, silly songs that make you laugh and bop. You know the sound and if you didn't already know, these guys are really good at it. (RL)
(Johanns Face, PO Box 479164, Chicago, IL 60647)

COCK SPARRER - "Bloody Minded - The Best of Cock Sparrer" LP

Yes, we have yet another compilation of COCK SPARRER songs; some remixed, some live and, Hello! What's this? Two new songs appear on this record! The current songs are acceptable and the live material from March 1996 has decent versions of "Running Riot", "Where Are They Now?" and "Take 'Em All". It's nice to see COCK SPARRER getting some of the respect they are due. (BR)
(Dr. Strange/Bitzcore Records, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS

COSMIC PSYCHOS - "Oh What A Lovely Pie" LP

Going on what: 20 years? Remember that most elusive of all good musical qualities (and I jest) CONSISTENCY. Certainly through all these releases, the Psychos have not changed their tude'. You still get the down-on-the-farm redneck Aussie-wah-wah pedal up the wazoo clamor. Strictly old school toughened-in-the-pubs ROCK that has maybe given the whole country a bad name. BUT SO FUCKIN WHAT! (ahem). Does the job, just ask Bruce "what me street punk" Roehrs. He'll tell you. Unabashed, unembarrassed unsubtlety, drink up mate! (JY).
(Amphetamine Reptile, Seilerstr.36A, 20359 Hamburg, GERMANY)

THE COYOTE MEN - "Headin' For Trouble" LP

A band comprised of Mexican wrestlers that come from England?!? What is this some kind of joke? Who the fuck cares cos this is one hell of a great band. Sure, the wrestling rock and roll thing has been done to death, but Mr. Helmut "The Bruiser" Von Schoen has such a great deep, husky voice he actually sounds like a wrestler. The kind of guy that makes girls like me swoon. The music is great too. A BILLY CHILDISH meets THE VENTURES, but with a macho guitar sound. Do yourself a favor and get a copy of this record. (CK)
(Vendetta Recording Co., PO Box 115, Hampshire, PO7 5YA, UK)

THE CREEPS - "Come And Get Some" EP

Shit, I never knew so much hate rested in central Ohio. Not the macho "I can kick your ass" INTEGRITY style hate, but the I'm gonna spit in this jocks face and get my ass kicked kind of hate. Lyrically intelligent with a political slant, but not the same old rehash, these boys have something to say. Musically, this reminds me a lot of early BEASTIE BOYS, except with a hell of a lot more venom. This is good, and you should send your dollars to...(JF)
(Retribution Records, PO Box 3506, Columbus, OH 43210)

CULT 45 - "Now We Are Sick" EP

Maybe a tad too calculated, but don't actually mind the tunes here. An amalgam of all the good things you love about the CRAMPS, the REZILLOS even the B-52's and SIOUXSIE & The BANSHEES. Which does make it artificial, derivative? I'll leave the scholars amongst you to make that call. On the fun scale it certainly scales past the 70% mark with ease. A good one for the car tape certainly and its is *muy* catchy. (JY)
(Chatterbox/Donut, PO Box 316 St. Peters, NSW, AUSTRALIA)

DAHL, JEFF - "Heart Full Of Snot" EP

Not only has Mr. Dahl been an ANGRY SAMOAN and a member of art-damaged drug-takers VOX POP, but he's had the same giant orange afro for the last seventeen years. His records draw comparisons to the STOOGES and DICTATORS - or at least the LAZY COW-GIRLS - but this time around it sounds more like a Sunset Strip glam-metal band on bad crank. Not a career highpoint. (JH)
(PO Box 1867, Cave Creek, AZ 85327)

DAS KLOWN - "Life At Zed" CD

The clowns from Long Beach re-applied the big red nose and recorded a free show at Zed Records. Even though the live recording pulls little life from the crowd, the spitting tattoo klown's vocals sound better than the "Holy Crap It's Das Klown In Your Face" record (which many of these song are from.) The spiratic old school SoCal sound is still there. (TJ)
(Know Records, PO Box 90579, Long Beach, CA 90809)

THE DEACONS - "With Hope And Sincerity" EP

These New Yorkers are right on the verge of playing awesome STIFF LITTLE FINGERS style punk, but they're not quite there yet. The vocals are way too prominent and the guitar needs just a tad more distortion and are off in the back of the recording. There's enough energy here to make some great sounds, maybe next time. (TH)
(1005 Foster Ave. 3rd Floor, Brooklyn, NY 11230)

DEAD IMAGE - "Metallic O.K." LP

This LP has 4 studio songs and a live tracks from 3 gigs from this New Zealand band that existed from 1983-1985. DEAD IMAGE formed out of another band called VICIOUS CIRCLE. Their music is a cross between late '70s punk and heavy metal late '60s style without the obnoxious guitar solos. Send for it now as there is only 125 pressed, or try Busy Kids Mailorder. (MM)
(Crawlspace Records, 203 K Rd. La Gonda Arcade, PO Box 7127, Wellesley St., Auckland, NEW ZEALAND)

DEADSTOOLPIGEON - "Statue" CD

As with their last release, these reds lay down some thick hardcore. Just so you know, this band is from Holland and is made up of former members of MAN LIFTING BANNER, a sound which is partially present here. Musically, they fucking pound shit out, and remind me of INSIDE OUT at times, more for the awesome production then a mimicking of the sound. All the lyrics present personal level and day-to-day living politics from a socialist angle, which make plenty of sense regardless of the political tag you've got. (TH)
(Crucial Response, Kaisersfeld 98, 46047 Oberhausen, GERMANY)

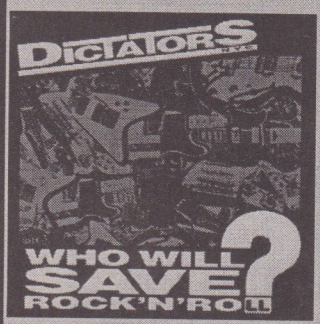
MUSIC REVIEWS

DEVOID OF FAITH/9 SHOCKS TERROR - split EP

So of course I'm totally into this. Seems too obvious - two of the best domestic HC bands sharing a slab. D.O.F. do their basic bit - bludgeoning fast, hoarse and about the massive drumming - whoa. Floor toms rule. Flip is newer band outta the ashes of the H-100'S... everything good that they were, but even harsher. It's not pretty, and neither is the world they see. Have a great interaction between rhythm section and guitar (fuck - like I know music structure or something!) - almost like they're playing different songs at times, but it's all coherent. Fuck yeah. (TM)
(Gloom Records, PO Box 14253, Albany, NY 12212)

DEVOLA - "Playing The Game Of Revenge..." CD

Super fast thrash that really has no just direction. It just sounds like a couple of people playing their instruments, forgetting that they are supposed to play the same song *together*. Plus the singer has a high whiny voice like that guy from BROTHERS KEEPER. Yuck! (RC)
(Mountain Sixteen, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222-9997)



THE DICTATORS - "Who Will Save Rock N Roll?/The Savage Beat"

God....this single makes me feel old.... like the year 2000 is right around the corner and the whole fucking world is going out it's mind!!!!!! Jesus Christ, things have changed, but not the DICTATORS!!! Being the fan I am, I naturally liked this single of two brand spanking new tunes..... I gotta admit, it's almost a nightmare these days being involved in music, because shit is just so overkill now..... but as the backing vocals sing out; "My generation is not the salvation, so who'll save rock n roll??!!!!"..... I sit back and think, "Well it certainly won't be Greg Lowery!!!!!" (SW)
(Impossible, PO Box 220-330, Brooklyn, NY 11222)

DILLINGER FOUR - "More Songs About Girlfriends And Bubblegum" EP

This time Mutant Pop brings us the DILLINGER FOUR, a four piece pop-punk band from Minnesota that really knows how to rock some shit! Simply put, a masterpiece. Pop-punk with a harder edge. Kinda like RIOTGUN, or RHYTHM COLLISION, but better. All that and cool maroon vinyl! Seek this shit out baby, cuz it rocks! (AT)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

DIRT BIKE ANNIE - "Letters And Numbers" EP

Hey, I really like this. Gotta admit, most records I get to review fall somewhere in the gray area, as far as emotional response from me goes. DIRT BIKE ANNIE is as refreshing as good sex or the luxury of a long shower in the morning. Anyhow, they play upbeat doomed romance songs, and they even do it as well as MR T EXPERIENCE used to. And if the title song doesn't make you smile and ache, then there's just no hope for you. (BG)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

THE DIRTBOMBS - "All Geeked Up" EP

Super-sludgey noise that sounds like it was recorded in a discarded refrigerator. Fast enough to be punk (except for one shitty hippy-type song that should have been left at home), but almost bordering on crust or grind core or some silly crap like that. Actually quite listenable. Track three is the winner, an ode to the actress who played Uhuru in the original *Star Trek* called "I'm Saving Myself For Nichelle Nichols". Sounds like there's a permanent dustball on the needle. (CH)
(In The Red Records, 2627 East Strong Pl, Anaheim, CA 92806)

DIRTY ACTIONS - "Apocrifo" EP

Italy's answer to CRIME both visually and musically - just check out the live cuts from 1980. DIRTY ACTIONS are long gone, they went disco in the early '80s, but this is a very important documentation of the first wave of Italian punk rock. (EC)
(Reverendo Moon, Via Monteccuccoli 13, Rome 00176, ITALY)

THE DIRTY SCUMS - "Santa Clauz Has Come" CD

The aforementioned old Belgian band is, I believe, dirty and filthy from sucking so bad. Maybe they are dirty from some people throwing some tomatoes at them. Just a bad attempt at punk rock, plain and simple. Bah humbagh. (TG)
(T.D.S., Kapelleweg 10, 8700 Tielt, BELGIUM)

THE DIRTY SCUMS - "The Pils Sessions" CD

I've never heard of this Belgian band. But if I am to believe the booklet in the CD they've been making records since 1985. If only time spent were enough...This runs the gamut between mediocre and bad. They seem to suffer from lack of niche. Not that a total "scene" or category is required, but I need something to grab onto. There are *real* love ballads on this as well as silly hardcore stuff and a RAMONES medley!! Not good my friends, not good. (RY)
(T.D.S., Kapelleweg 10, 8700 Tielt, BELGIUM)

DISCLOSE - "The Aspects Of War" EP

A brand spanking new 4 song EP from Japan's #1 DISCHARGE tribute band. They've always made no bones about copping everything from Britain's noise/punk kings, from the style of their artwork on their record sleeves, to their lyrical content all the way down to their silly hairstyles and leather jackets, even an occasional DISCHARGE cover. But now I must pose a question asked by DISCHARGE themselves in 1981..Why? (PB)
(Overthrow Records, Maruta-Palace #402, 21-5 Shimoshinjuku, Ichikawa, Chiba, 272-01, JAPAN)

MUSIC REVIEWS

DISTURBIO MENOR - "Heridas Abiertas" EP

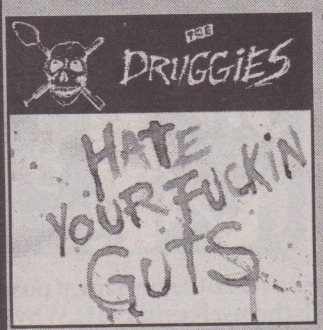
Inspiring, charged hardcore from Chile. Very catchy with an originality that keeps the record flowing, these 8 strong tracks bring together an inspired straight ahead attack with discordant guitar and experimental timing that maintains nonstop energy with good pacing. Includes tremolo drop guitar noise that is reminiscent of VOID. Sung in Spanish with English translation included, the lyrics are well thought out and coherent, an inspiring articulation of the outrage and anger many Chileans feel regarding U.S. designs towards imposing rugged free market economics and trade liberalization upon South America. (MK)
(Los 3 Antonios, 414B, Nuñao - Santiago, CHILE)

THE DRAGS - "V.M. Live" EP

If this is "reflective of the audiences' experience" in the V.M.L. vein, I'd say a DRAGS show rocks pretty hard. I like this band and their records, so it's not difficult to enjoy this. But I'm actually sold on the claims that these EPs serve to give the listener a more "true to live" experience. If it works, it works. They sound good, I wish they'd play at my Christmas party. (I'm lying, there's no party). (RY)
(V.M.L. Records, PO Box 183, Franklin Park, IL 60131)

DREGS OF HUMANITY - "Lessons Never Learnt" EP

This record is really unusual, not necessarily because of the approach, but the style. The EP is midtempo to fast thrash, but it sounds like the record player is at the wrong speed. Ignoring that attribute, D.O.H reminds me of all those late 80's thrash bands that went fast, but were labeled crossover just because of the metal tinges. I give this a thumbs up. (MW)
(Dry Retch Records c/o Daniel, PO Box 1200, Hobart, Tasmania 7001, AUSTRALIA)



THE DRUGGIES - "Hate Your Fuckin' Guts" EP

This is good, if you can get past how stupid and sexist these guys are. Very much in the vein of "Landshark"-era FANG, right down to the lyrics about necrophilia, impotency, and teenage sluts. Side B especially has that same dirgy "Law And Order", deep, raspy vocal quality. Side A is much more upbeat and rocking. All in all, I'd give this a heartfelt "eh". Nothing new, really. (JN)
(Dogs Blood Records, 125 E. Walled Lake Dr. #2, Walled Lake, MI 48390)

EL CAMINO - "Drive, Fuck, Speed" EP

Band that on the back look like full-on old school punk rock types, but upon examining the recorded evidence, reveal themselves to be more post-punk than old school. Now don't get me wrong, this certainly ain't a DELTA 5 record; there's a big punk-rock quotient, though mixed in are some some cool musical stylings in the COME or BIG BLACK vein all done with strong female vocals a la the GITS. Certainly, the songs could be better, and sometimes the guitars sound too tinny and loud in the mix. But generally some good shit even in these 4 tunes here from a punk band that sound like they're not afraid to try things out. (JY)
(Punk Pas Mort Disques, 32 Rounte des Romians, 67 520 Kuttolsheim, FRANCE)

ELECTRIC SUMMER - "Shock" CD

This CD is chock full of good melodic DESCENDENTS style pop punk, which is to be expected seeing that Bill Stevenson produced it. The band is from Japan and fits in with that whole, intense Japanese melodic punk scene. So if you like that style you should pick this up now. (MM)
(Soda Jerk Records, PO Box 4056, Boulder, CO 80306)

ENDEAVOR - "Constructive Semantics" CD

Devastating shit, this is. Crushing hardcore, brutal from beginning to end. Musically not as fast as say, COALESCE, but every bit as intense, and definitely in the same league. Completely insane vocals over layered, melodic and calculated crunch. (PB)
(Trustkill Records, 23 Farm Edge Ln, Tinton Falls, NJ 07724)

ENSIGN - "Direction Of Things To Come" LP

Average Orange Country, sXe (straight edge, not sexy) HC. Looks tough and even is kind of tough in a tried and true way with some catchy things. Doesn't amaze me by manipulating the standard into anything new. (TJ)
(Indecision, PO Box 5781, Huntington Beach, CA 92615)

ENVY - "What Went Wrong?" CD

I specifically asked to review this, and am glad i got it. ENVY bring me back to the true style of hardcore. They play music that is right in the era of YOUTH OF TODAY and GORILLA BUSCUITS in terms of how they sound. Their music is extremely catchy, and will make you want to sing along and circle pit. THis is one of my favorites this issue. (LU)
(New Direction Records, PO Box 1413, Lockport, NY 14095)

THE EPILEPTIX - "Ep Ep" EP

Well, it sounds like they were really drunk when they recorded this, which is cool, but other than that, this sucks. It's so sloppy and fast that I'm not even sure what it is supposed to sound like. (HD)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

MUSIC REVIEWS

THE EPILEPTIX- "Ep Ep" EP

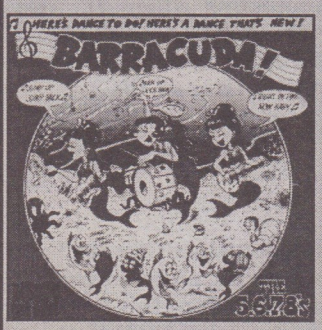
Yeah! This is raw-ass drunken punk rock with all kinds of open wounds on its genetalia. It's good and fast and played with total abandon, the way punk rock is supposed to be. (BR)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

F.Y.P. - "My Man Grumpy" LP

This record is such a treasure that I buried my copy in the backyard. No, only joking, this record is dope. They switch between these rabid dog, one-two, one-two, drumbeat, distorted vocal hardcore songs to these more dippy, sweet, melodic, SCREECHING WEASEL-ly songs, I mean, with toy xylophone and everything, these guys aren't fucking around. Todd always uses these little kid graphics, and it's totally appropriate because these songs have the same kind of intensity that a kid has, temper tantrums and nonsense and irrational sweetness. If I had a complaint, it would probably be that this record is a lot like the last one. Still, a great record that you should fetch immediately. (JN)
(Recess, PO Box 1112, Torrance, CA 90505)

FATSKINS - "Thinkin' Like A Fatskin" CD

Can't complain about the sound quality on this disc. It's as thick as Mike Tyson's neck. What about the music? Well, at their best this Arizona four piece do a good job of mixing traditional oi stylings with hardcore and come off sounding like the ANTI-HEROS. At their worst however, which is most of the time on this disc, they're generic and severely lacking in the energy department. (RM)
(Step One Records, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)



THE 5.6.7.8'S - "Barracuda" EP

Total fifties surfabilly from Japan. The 5.6.7.8'S bring two songs of completely catchy and totally toe tappin tunes that would make any MRR reviewer other than myself sick to their stomachs. Sixties-like surf-rock and Archies-like cover art make this a pretty record and well worth adding to your collection. (AT)
(Time Bomb Records, Toporo 51 Bldg., 2-18-18, Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

THE 5.6.7.8'S - "Pinheel Stomp" 12"

This rules. Swinging garage pop with a classic sixties sound. This female Japanese garage band has got the energy and the talent for a great record, and that's just what this is. Not only does it sound good, but it looks fabulous too! Just my luck, there's no reviewers copy. Nevertheless, this is awesome! Go buy it. (HD)
(Time Bomb, Toporo 51 Bldg., 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

THE FIXTURES - "Dangerous Music Defect" CD

This does little for me except make me yawn, especially the hour long intro, so please excuse my lack of excitement. Songs range from '86 to '93. If you're a fan there's a wealth of material. I wasn't there so I missed out. Boo hoo. (TG)
(Know Records, PO Box 90579, Long Beach, CA 90809)

THE FORCE - "I Don't Like You" 10"

Star Wars influenced pop punk with bits of RANCID ska punk lead by a HC, BORN AGAINST style, vocals. Same slick cover as their "Fettish" EP, yet production is even slicker. Keeping it raw wouldn't be a bad thing in this type of thing. (TJ)
(Spider Club Music, PO Box 1124, Whittier, CA 90603-0124)

FOX FORCE 5 - "White, Middle Class, Suburban, Homosexual Mods.... And We Are Bored" LP

Wow!!!!! Now this is a band that knows how to use a recording studio!!!!!! What an off the wall collection of tunes!!!!!!! Where the fuck are these motherfuckers from???? Germany????? All the song titles are in English, except two..... but all other info is in German..... I must know more about this outfit!!!!!! What a great band name!!!!!! FOX FORCE 5!!!!!!! It sounds so fucking SEXY!!!!!! Okay, so far I'm on side two and I've come across some great shit....at times very '60s-ish with heavy organ, then this chick sings and you feel a little bit of the REZILLOS going on..... *no wait!!!!*.... not the REZILLOS, something else....but I can't think of it right now..... then you get this weird wishy-washy recording style that makes the whole mess unpredictable.... *fuck this shit!!!* I can't describe this band properly!!!!! But I can guarantee that none of you dumb asses out there in record nerd land will like it..... but I think it's great!!!!! (SW)
(One Million Dollar Records, Postfach 1426, 25455 Rellingen, GERMANY)

FREAKS - "Fake Your Death" EP

There are so many decent Japanese punk™ bands, I don't know why anyone would waste money on a band like say GUITAR WOLF. Take for instance this record by the FREAKS. Yes, it's got that mediocre production value that we've all grown to love (though not nearly as crappy as GUITAR WOLF, or even TEENGENERATE), but it seems more like a knowing wink to it's audience while they crank out an EP's worth of almost AVAIL like muzak. There's a short porno flick score thrown in as an interlude, so parents be sure to provide the appropriate visual accompaniment. Eat ramen and buy vinyl! (JV)
(Vinyl Japan, Hamada Bldg.1f, 4-7, 7-Chome, Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)

MUSIC REVIEWS

GAMEFACE - "Reminder" CD

This is a collection of all of their earlier recordings and singles and stuff. A lot of it is a lot like BIG DRILL CAR or ALL or something. I don't really know how to describe that kind of music. Post-emo and pre-pop punk? I don't know really. Not really my bag. But if you're into them, it's a nice package (if not a little hard to read). (LH)
(Dr. Strange Records, PO Box 7000 117, Alta Loma, CA 91701)

GANG GREEN - "Another Case Of Brewtality" CD

How cool would it be if GANG GREEN recorded it's next record in Japan. It'd probably cost twice as much, sound twice as bad, and in the end sound - four times as punk™. In other words, it would just sound better. GANG GREEN is older (Chris Doherty that is), the songs are often longer (too long), and the production values are through the roof. All these reasons may lead you to believe I'm not recommending "Another Case of Brewtality", but you'd be wrong. GANG GREEN has always been a band you liked in spite of all the reasons to dislike 'em, maybe if for no other reason than Chris Doherty's tenacity. Cool cover of STIFF LITTLE FINGER'S "Suspect Device". Get a sniff of some original Boston hardcore, get GANG GREEN. (JV)
(Taang! Records, 706 Pismo Ct., San Diego CA 92109)

GANG GREEN - "Preschool" CD

Gotta admit - I've not been able to pry myself away from this. Never been a huge fan of reissues, but this is so great.... yeah. Ten songs, fourteen minutes, and probably the best stuff this band ever did. Short, catchy and downright blistering... if only this contained their first LP as well, you'd not need anything else. Never among the brightest thinkers, they did know something about speed! (TM)
(Taang!, 706 Pismo Ct, San Diego, CA 92109)

GENUINE - "The Pessimist Project" CD

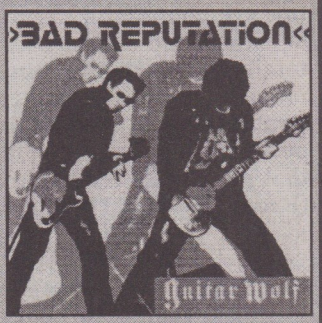
I have to dreaming! Someone told me to check this out, but I haven't until now. GENUINE are straight edge and they combine all genres of SxE music over the years. In this you will hear a bit of old and new school, metal, grind, emo and youth crew finger point style. I am impressed by the originality and how well they pull this off. This is good. (LU)
(Temperance Records, PO Box 685, Northfiled, NJ 08225)

THE GONERS - "Hide Out" EP

Rough, retro garage rock from JAPAN. No new ground broken here, but this simply rocks. (TJ)
(Estrus)

GUITAR WOLF - "Can-nana Fever/Motorcycle Leather Boy"

Anyone who has not yet been subjected to GUITAR WOLF's utterly abandoned style of blistering rock and roll certainly has to look no further than this single to get a taste of what it's all about. Absolutely punk. More proof that the Japanese are completely ruling modern music. Hopefully, Mr. WOLF will secure a sponsorship from a throat lozenge or soothing tea company sometime soon, so that we can be assured of many more years of great music. I cannot urge you enough to go buy this record. (CH)
(Wallabies Records, 2-15-1 Fujimi, Chuoh-Ku, Chiba-Shi, Chiba 260, JAPAN)



GUITAR WOLF/STATICS - split 45

I'm pre-sold! With Seiji paying homage to his fave rocker JOAN JETT (did I mention that his favorite movie is "Back To The Future", figure that out if you can) by putting "Bad Reputation" through the GUITAR WOLF ringer aand THE STATICS doing Lee Hazelwood's "Rebel Kind" (can't remember whose version I heard before), you've got an A-1, surefire humdinger. (DD)
(Wallabies Records, 2-15 -9F Fujimi, Chuoh-ku, Chiba-shi, Chiba 260, JAPAN)

GWYLLIONS - "Idiosyncrasy" CD

I dig all the comic book art on this CD. The music? Well, it's not bad, but not exactly stimulating either. It's fast, upbeat melodic punk in a similar vein as HORACE PINKER. Good musicianship and production make it completely listenable, just not original or essential. Alright? (BG)
(Green Leaf Records, PO Box 114, 8500 Kortrijk, BELGIUM)

THEE HEADCOATS - "Organic Footprints/Clarabella"

Well. Last review for me this month, and we were just joking about how I could have probably done this one from home. Turns out to be true - standard fair Childish output here - A side is quicker and more upbeat, B side does the melancholic thing. Still raw, still catchy and still vaguely familiar - like I've heard these somewhere before..... (TM)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

HENRY FIAT'S OPEN SORE - "Satan's Boy" EP

6 songs of trashy punk rock and roll. Fast, loud and mean. "England That's a Place To Hate", "Amused By Dad" and the title track are my favorites. This is a great record. (CK)
(Ken Rock, Snickareg 1, 58226 Linkoping, SWEDEN)

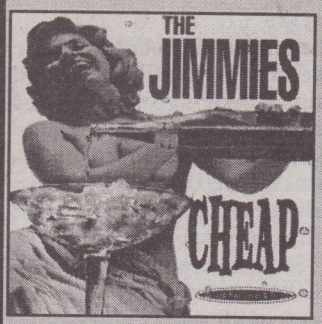
MUSIC REVIEWS

LOS HUEVOS - LP

LOS HUEVOS deliver straight up, in-your-face punk rock with Sacramento's popular "Woodhouse(TM)" sound. This live, lo-fi sound is cranked up and punchy just like LOS HUEVOS on a good night (their great nights are when the singer gets punchy). LOS HUEVOS are still obsessed with serial killers and violence which is reflected in some pretty funny lyrics almost as good as their classic "Chicken Pot Pie". Their best lyrics are on standout tunes like "K.I.L.L.", "Pass The Mao", and... hell, all the songs are pretty clever and rockin'. This is another fine release from this crucial Sacramento force. (HM)
(Cheap Date Records, PO Box 426998, San Francisco, CA 94142)

JAKKPOT - "End Of My Rope/ Safetyblades & Razorpins"

Yet another cool punk rockin' release from these guys. Up there with THE RECLUSIVES and THE HOOKERS as far as I'm concerned. One older song and one new one on this 45. Actually, one of their better singles. Retro drunk punk done right. (RL)
(007 Records, 534 E. 14th St. #15, New York, NY 10009)



THE JIMMIES - "Cheap" EP

This punk four-piece offers up a three song EP that proves themselves worthy of me saying that they're one of the best bands that I've heard from Portland, Oregon. Not *the* best, but definitely damn close. Anyway, the three songs that are on this record are awesome power driven punk rock that remind me of a beefed up version of the INVALIDS and definitely leave me wanting more. Great sound, great cover art, and most of all... great music. Re-use condoms and buy this one today! (AT)
(Blood Red Vinyl & Discs, 2134 N.E. 25th, Portland, OR 97212)

THE JINX - "Chartbuster" CD

Oi! Oi! Eleven songs (twelve if you count the intro) of oi meets speedmetal. Which I'm sure sounds strange but actually makes for some pretty kick ass shit! THE JINX remind me a lot of BLITZ, mixed with LAST RESORT, and a touch of methamphetamine. Bruce Roehrs would love it! Definitely an album to seek out and hang on to. (AT)
(Burn Records, PO Box 96, 177 22 Järfälla, SWEDEN)

JUGGLING JUGULARS/MACHINE GUN ETIQUETTE - split 10"

The JUGGLING JUGULARS put out a serious, emo-ish four songs here. My favorite is the Rousseau-inspired "Let's Be Animals." From Finland, the JUGULARS sing in English. Thoughtful post-capitalist lyrics are held together by mid-tempo punk tunes. MACHINE GUN ETIQUETTE plays five songs which, while not as melodic as other stuff I've heard of theirs (like "Reasons" off of the compilation LP with NUTCASE and EX-CATHEDRA), still explode with a punk-rock letterbomb to-the middle class. It's music to commit workplace sabotage by. (GS)
(Campary Records, Friedrichstrasse 110, 40217 Düsseldorf, GERMANY)

KEROSENE - "Super Stereo Race" EP

Help me!! These guys are singing in Italian, and the lyric booklet is in Italian as well. The music is a mix of very good rock and roll, punk surf-rock, and RAMONES-influenced three chord tunes. Three really good songs on one 7" that would make Joe Queer proud. (AA)
(Papapa Records, Sottosporo Via Goito 8, 58022 Follonica (GR), ITALY)

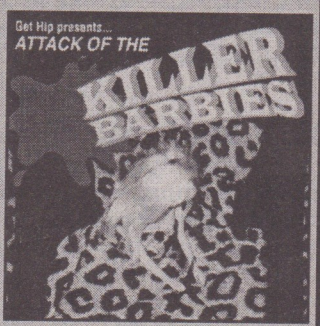
KEROSENE - "Go! Go! Go!" EP

Two fast and upbeat little numbers, from our friends in Italy. Lots and lots of energy going into these pop punk sounds. Not too bad either. (HD)
(Kerosene, Via Roma N49, 50041 Calenzano, (FI), ITALY)

THE KILLCREEPS - "Destroy Earth" CD

Lots of scary samples and eerie guitar sounds that add up to more bark than bite. Fourteen songs of semi-impressive music that sounds a lot like metal to me. Remind me of early MEGADETH or GWAR. These guys use too many sound clips and samples. Possibly on purpose to cover up their heavy metal sound? Hey, if it were GWAR it wouldn't be half as bad as this. (AT)
(Angry Planet Records, PO Box 141092, Dallas, TX 75214)

THE KILLER BARBIES - "Get Hip Presents The Attack Of..." EP



Killer production (with crunching guitars split into stereo) and decent punky female vocals make this band sound better than it really is; two of three songs are straightahead punk'n'roll (the generic "girl with boy trouble" lyrics don't give this any additional personality); the other track is a grinder. Everything here is listenable, nothing particularly memorable. And I'm supposed to be the guy who's a pushover for girl vocals. (SS)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

MUSIC REVIEWS

THE KILLERS - "Hang The Mall Punks By The Wallet Chain" EP

Crazed, fast as fuck, snotty Dekalb thrash. To compare these guys to CHARLES BRONSON would be an injustice, cuz, judging from their lyrics, these guys would probably kill CB on the street. 11 songs of speedy thrash about killing posers and bombing malls, pure ecstasy. (MW)
(Evil Noise c/o Aaron Aspinwall, 325 Haish Blvd., Dekalb, IL 60115)

THE KLOPEKS - "Mr. X" EP

This shit is pretty damn fun! Quick and silly rock that gets you jumping around, and singing along, even though you don't know the lyrics. (HD)
(Sinister Label, PO Box 1178, La Grange Park, IL 60526)

KREMA–1 - "Utopia Unincorporated" EP

Stripped down political punk that could have come from England circa 1980. Repetitive, abrasive guitar riffs underscore shouted anarchist rants, which have a distinct English accent that I hope isn't fake. Still, they are from Boston, so I'm not putting money down or anything. (AM)
($3 ppd: Williamsport Area Community Productions, 12 Wyatt Cir, Somerville, MA 02143)

THE KUNG FU MONKEYS - "Summer School" EP

Wow, another HERMAN'S HERMITS cover! Can you believe that so many bands are covering them? Great garage pop punk that's not ridiculously produced. The sleeve notes boast that "no one has a voice remotely comparable to James Cahill's"... How about Suzanna Hoff? I love this. (LH)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

LAST IN LINE/LANDMINE - split CD

Two straight edge bands from the Chicago are who probably still call themselves punks, as opposed to the jock-core SxE. LAST IN LINE mixes up SIDE BY SIDE youth crew stylings with a fast spastic core somewhat like CHARLES BRONSON. Shoot, I think there's a bit of the CB in LANDMINE as well as a less grindy SPAZZ. The singer has the shrillest voice I've heard since puberty. (TH)
($5 ppd: DC Records, 574 Carlisle Ct., Glen Ellyn, IL 60137)

LAUGHING STOCK - "Happenstance Chronology" EP

Like an ugly child of FUGAZI and SWIZ, this band definitely comes out swinging. From crisp, aggro punk to transcendent post punk guitar parts, these guys deliver the goods. Progressive without being artsy ot pretentious, honest sounding without being insultingly simple, I wish more music was being made at this caliber. My fave of the issue. (BG)
(TFC Records, 6237 Hanley, Corpus Christi, TX 78412)

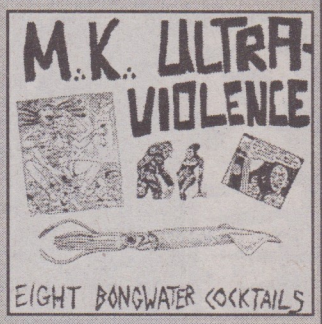
LILLINGTONS - "Shit Out Of Luck" LP

This band proves they are the real deal, with 15 fast, fun blasts of punk energy with catchy tunes, good goofy lyrics, and real good vocals. I think this makes the brand of pop-punk that the "major" punk labels are putting out look lame in comparison. (MC)
(Skull Duggery, 77 Scituate Ave., Scituate, MA 02066)

LUNKHEAD - "Clever, But Not Funny" CD

I've always liked these guys. Unless I've spaced, these guys don't put out much. Sloppy, fun punk rock with a certain popness. Even though this is on Beer City, this could just as easily be on Dr. Strange or even Lookout—which is meant to be more descriptive than critical. A good release with their two singles tacked on, too. (RL)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

MK ULTRAVIOLENCE - "Eight Bongwater Cocktails" - EP



The only thing I can say about this band is chaotic. They are fast, real fast, but not really grabbing my attention. It just seems like it is missing something. The vocals are high and screamy, almost in an annoying way. I would love to see the lyric sheet on this, because I think with that I would have a little more to go on, but without it, this band is just really fast punk with a screamy singer. (LU)
(Mike Walsh Jr., PO Box 62, Gilbertsville, PA 19525)

MAINSTRIKE - "A Quest For The Answers" CD

Fast, energetic, heavy as shit European positive straight edge. These guys had an EP about a year ago that kicked everybody's asses, and now they came back for more. A good mix of late '80s/early '90s style straight edge stuff, like MOUTHPIECE, UNDERTOW, or even JUDGE. While most US bands just miss in the retro department, the European hardcore scene is full of bands that mix speed with heavy breakdowns, and MAINSTRIKE is at the top of their genre. (MW)
(Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

THE MAKE UP - "Blue Is Beautiful" video

I first saw this in the theater when James Schneider (the director) toured it out this way. After all the bad punk videos I've seen, I was first surprised at how good the quality of this is. The sound is great, it looks fantastic and the footage is all pretty interesting. There's some sort of loose concept going on about them seeking some sort of refuge in CANADA. But it works even if you just think of it as a tour film. Sorta like COCKSUCKER BLUES without the sex and drugs. Definitely worth seeing. (LH)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

MUSIC REVIEWS

THE MANTS - "I Smell... Woman" EP

I'm not sure what to make of the title of this. I guess it's just part of that reversion to their childhoods the boys of rock and roll are going through. It's tough getting old, but there's nothing you can do boys so embrace it. Aside from all that this is one great garage punk band from Canada. They are very obviously fans of THE MUMMIES. The title track reflects that nicely. Unfortunately, side 2 has two fairly mediocre instrumentals tracks. The audience booing after the first one isn't just there for a humorous effect. When you've got a singer who sounds this good use him on all the tracks. Rumor has it these guys dress up like ants, but none of the records I've seen have any pictures of the band so who knows. (CK)
(Estrus)

MATA-RATOS - "Suck This" CD

A fine CD by this Portuguese street punk band. Melodic and tuneful with passionate gritty, yet not gruff, vocals. I'm not sure about the lyrics, cause they're all in Portuguese, but I sure like the way it flows. And it's nice to see a European band not trying to sing in English. (JF)
(Fast' N' Loud, Apart. 13037, 1019 Lisbon Codex, PORTUGAL)

MCRACKINS - "Live In Madrid" CD

It's hard to believe this is a live recording because of the quality, the only thing that gives it away is the audience and the band talking in between songs. The CD has twenty songs that sound like everything from SCREECHING WEASEL to MR. T EXPERIENCE with Olga from the TOY DOLLS on vocals, a little bit faster than upbeat punk rock that makes you wonder how kick ass these Canadian clowns are live. Recorded at club El Sol in Madrid, Spain and pretty damn good!! (AA)
(One Louder Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

MILHOUSE - "Obscenity In The Milk" CD

This is a tough one to pin down. They have got a massive sound. The music is really complex, with a ton of rhythm changes that will keep your head spinning. Some would say emo, but I think it is beyond that. The lyrics are difficult to deceiver. If you read the songs titles it seems pretty straight forward. But once you actually start reading the words, things become twisted around into the authors demented visions. I have seem them live and the singer is a madman with rage just oozing from every pore. Not only that, but he has got a tough-ass straight edge tattoo on his stomach. Look out! (He actually seems like a nice guy, but it is my duty as a reviewer to mold the young minds of the reader with false perceptions.) (RC)
(Wreck-Age, PO Box 263, New York, NY 10012)

MONSTERS / LIGHTNING BEAT MAN - split EP

My theory now is that the digital destruction of the CRAMPS created a void into which untold numbers of younger record-collecting types have decided to hurl themselves into in an attempt to duplicate the roots-fueled slaver of those early platters. Ya know, it ain't 1965 at stake, it's 1977(8)'s version of 1965. Or '58 R'n'B. Or whatever. Hence LIGHTNING BEAT MAN and the MONSTERS. Both play '60s-styled beat-strum rock with plenty of tasteful snot lodged somewhere in their craniums. The 'MAN is particularly choice, never a weak track have these ears heard. I can't listen to recent CRAMPS records, but these guys will do just fine. (RW)
(Mad Driver Records, Via Broni 4, 10126 Torino, ITALY)

MOTHER JUGS AND SPEED - "Wild Cherry, Black Chicken" 45

This is just so raw and bizarre... The music is monotonous and drony, and the vocals are sick and powerful. Vaguely blood-soaked lyrics and fuzzy recording, this is like LUNACHICKS, but like, in *hell*. It's good. (GS)
(Meatomatt Records, PO Box 1876, Hoboken, NJ 07030)

NAKED RAYGUN - "The Last Of The Demo Hican"" CD

Certainly not the best thing put out by these guys, this a still a decent release of demo tracks, live tracks, and basement recordings. The 1992 demos are pretty poppy but still good. The live tracks feature a very enthusiastic crowd too. The last recordings from a great band and that should be enough to make this worthwhile, especially for NAKED RAYGUN fans. (RL)
(Dyslexic Records, PO Box 72442, Roselle, IL 60172)

NIGHTNURSE - "Skirt" CDEP

The title track is sort of the TEAM DRESCH-esque, indie-rockin' track with the catchy chorus. The second song is sort of Chicago sounding with all of the quirk and heaviness. The last song is the punk song where they let it all loose. Pretty fun and diverse. This is their first record back after the old guitarist left to join ASH. (LH)
(Better Records, 1 Cowcross St., London EC1M 6DR, UK)

97A - "Abandoned Future" LP

Now this is more like it! Fast and aggressive straight edge hardcore form New Jersey. Did I say this was fast? It is. This has a bit of a TRIAL sound in some of the vocals, and as much energy as RORSCHACH or CATHARSIS. These guys go off! At times there is a definite grind thing going on, but it is pretty consistent with the sing alongs, and the break downs. I like this a lot. (LU)
(Teamwork Records, PO Box 4473, Wayne, NJ 07474)

MUSIC REVIEWS

NO LESS/POTATO JUSTICE - split EP

It looks like NO LESS the Bay Area's favorite PCP smoking, Gilmanite ass kicking, 40oz. swilling posse is in effect again. This time around they team up with POTATO JUSTICE who I believe are from Texas. POTATO JUSTICE has got a super fast raw hardcore style similar to SUPPRESSION and the like. What they lack in production value, they make up in song choices. Not only do they do a CONFRONT cover, but they have got a song called "The South Shall Rise Again Cause Shit Floats". Awesome! On the flip side NO LESS takes over with some sample ridden, stop and go hardcore derived from the ashes of bands like PLUTOCRACY. Another destroyer from... (RC)
(625 Productions, PO Box 423413, San Francisco, CA 94142-3413)

NO PUB - "Juste Un Peu De Biere" EP

Vintage oi/pub rock from 1981. One member joined KIDNAP and rereleased some of these songs which initially appeared on a Chaos label comp. Songs about beer here, and, believe me, you don't want to see a drunk French skinhead. (EC)
(Euthanasie c/o David Berrue, 52 Rue Jules Charpentier, Tours 37000, FRANCE)

NOT REBOUND - "Go Getting" EP

Wow. Fucking awesome, faster-paced, melodic punk/hardcore that has a catchiness that usually only the Germans can achieve - if that makes any sense. Grinding guitars, a steady beat and excellent dueling vocals (two guys sort of shouting back and forth at each other - neato). Truly a standout. Seek this out. (KK)
(Answer Records, Hase Bld No. 2 Bl. 5-49, Osu 3 Naka-ku Nagoya-City, Aichi 460, JAPAN)

ONE CAR PILE-UP - "Dr. Rubnik" EP

A very tight group that (I hate to say it) sounds a bit like a Fat Wreck Chords product, which is not such a bad thing in this case. The galloping drums and hiccup guitars along with soaring harmony vocals and start stop hooks make the songs sound like early LAGWAGON or NOFX, which, like I said, may not be such a bad thing. (AA)
(Damaged Goods Records, PO Box 671, London E17 6NI, UK)

THE ORIGINAL SINS - "Suburban Primitive" CD

The last couple of ORIGINAL SINS records just haven't done anything for me which makes me happy to announce that this is a great record. It's garagey. It's psychedelic. It's weird. I wouldn't want anything else. I like when a record can rock you and send you into fits of laughter almost spontaneously. Great songs like "Wonderbra", "Kill The Buddha" and "Song With No Words", which of course has words. How could it not? (CK)
(Blood Red Vinyl & Discs, 2134 NE 25th, Portland, OR 97212)

OUTLAST - "No Compromise Ever" EP

Every motherfuckin' song on here is a gem of late '80s influenced (but not by the numbers) hardcore. Nary a bit of metal to be found, only songs that move quickly from beginning to end with breakdowns perfect for catching your breath in the pit. Small traces of AMENITY and CHAIN OF STRENGTH can be found here. Comes with Inside Front #10. (TH)
(CrimethInc, 2695 Rangewood Dr, Atlanta, GA 30345)

OVERFLOW - "Extremely Perverted Fantasies" CD

Looking at the cover, I would have called this "Extremely Disturbing Nipples". Well, here it is. While GERMANY and a lot of other European countries are finally over the whole BAD RELIGION thing, it's time for CROATIA to give us their version. Fast, punk and somewhat catchy. That's all there is to really say as each song blurs into the next. Somewhat inane lyrics and 18 tunes in all... (LH)
(Annubis, Gajnice 12, 10000 Zagreb, CROATIA)

OXBLOOD - "Crime Stories" LP

New York oi, in the mid-80's English vein. Sound quality is much improved over previous releases. Music and lyrics remain basically the same, with the emphasis being simple and violent. (TB)
(Punkcore Records, PO Box 916, Middle Island, NY 11953)

DAVE PARASITE - "Back To Demo" 2xEP

Oh please, PHIL SPECTOR? Give me a break! Basically six lo-fi recordings of future PARASITES songs. All recorded between '89 and '91 on a four track with Dave playing all the instruments. I actually kind of like a lot of this more than the proper recordings. Really noisy and hissy giving the pop songs more of an edge. (LH)
(American Pop Project, PO Box 2271, San Rafael, CA 94912)

PLANTABISS - "The Color Of Foul Thoughts"CD

There's 11 songs on this and most fit in either two categories: totally heavy or complete shit. It's weird, it sounds more like a comp than anything else. Half of it is drum machine inspired, meaty hardcore and the other half is spoken word, over weird keyboards and stuff. I do want to emphasize that when these guys get going, they destroy. So use your own discretion I guess. (MW)
(ETY Records, PO Box 745, Brookline, NH 03033)

THE POISON IVVY - "Cosmic Trash" CD

High energy pop punk'guitar rock from this Swiss trio. Flying saucers, surf music and some cover songs. Sounds a bit like JIMMY KEITH AND HIS SHOCKY HORRORS. (TB)
(Planet Trash, PO Box 484, CH-8820 Waedenswil, SWITZERLAND)

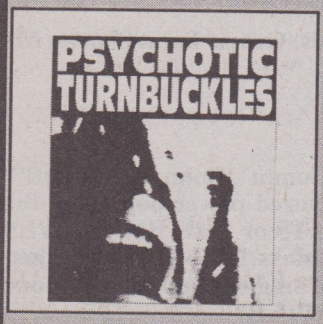
MUSIC REVIEWS

THE POP RIVETS - "Chatham's Burning; Live 1977 & 1978 Demos" LP

Jesus!!!!!! This shit is for collectors *only!!!* The quality here is almost unlistenable!!!!!!! Everybody knows who the POP RIVETS are by now so I'll spare you the little bio bullshit..... but what you got here are a handful of live tunes, mostly covers, that were thought to be lost in a fire.....so here they are for you jerk off fans!!!! The highlight for me here is the photos on the LP jacket of a very young Childish/ Brand..... two dicks up for that..... (SW)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

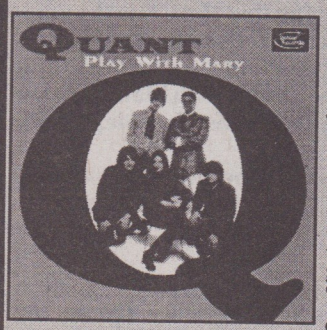
PRIDEBOWL/ADHESIVE - split CD

A split that is more like a seven inch, with each band contributing three tracks. PRIDEBOWL have a melodic feel with moments of that stop/start sound we have come to expect from bands nowadays. ADHESIVE, on the other hand, play a blistering energetic brand of punk with catchy choruses and a slicing metallic guitar sound. Worth it for the ADHESIVE tracks alone. (CW)
(Bad Taste Records, Stora Sodergaten 38, S-222 23 Lund, SWEDEN)



PSYCHOTIC TURNBUCKLES - "The American Ruse" EP

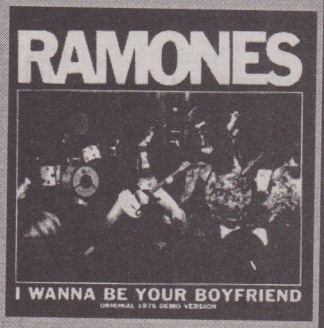
No address, no label, no nothing. You can almost see the guy sneaking into the show with his Radio Shack tape recorder stuffed down the front of his pants. As "unauthorized" releases go, this one is pretty good. A powerful take on the MC5's "American Ruse", "You Really Got Me", and what appears to be an original, all with great sound and ace performances from the TURNBUCKLES. The odds may be against you in your search for this one, but it's worth a look. (JH)
(extremely bootlegged - no address)



QUANT - "Play With Mary" EP

Woah, I had both barrels loaded for this one. Ya see, I'm just the shallow type of lazy fuck who will get an 'impression' of whether he will 'go' for a record based solely on the cover ... isn't that terrible? Foppishly attired limeys set against a white background. Grrrrrrrr ... it's good! There's stinging guitar, good vocals set within decent mod-pop songs and Liam Watson stood watch over the proceedings. Huh! I'm gonna recommend this to fans of the ODD NUMBERS or the SHAMBLES. Brolly good shit! (RW)
(Detour Records, PO Box 18, Midhurst, West Sussex, GU29 9YU, ENGLAND)

THE RAMONES - "I Wanna Be Your Boyfriend/Judy Is A Punk"



"Original 1975 demo versions" of both cuts. While each is a little different from the versions that were eventually released, there really is not that much difference. I can say, however, after listening to each a couple of times, that I do prefer these demos - a little more guitar and not quite so toned down. (KK)
(Norton Records, Box 646, Cooper Stn, New York, NY, 10003)

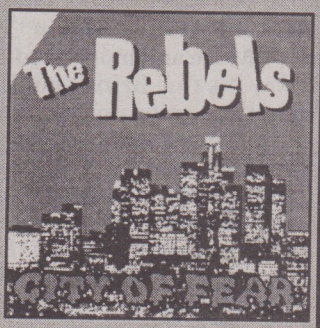
RAZZELS - "3 X 3" EP

I forgot about these guys. They had a good CD a couple years back and here they are again. RAMONES mixed with the early GOO GOO DOLLS, which is a pretty strong combination. Too strong vocally to be pop punk. Pretty close to power pop without being sugar-ee. A strong release. (RL)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

REAGAN YOUTH - "Live & Rare" CD

This is so beautiful. I'm almost not sure how to put just how fucking great this is into words. Thirteen live recordings, which, for the most part are incredibly good sound quality, plus a bonus of demo versions of four previously released songs, and a one minute long noise filler track. And it doesn't stop there. You also get detailed liner notes telling the story from beginning to the sad (and too soon) end. REAGAN YOUTH were undeniably PUNK and had the same cynical and controversial sense of humor and attitude which carried over to other New York punk bands like BORN AGAINST, and you can definitely tell that from these live tracks. Not only buy this for a history lesson in punk, but pick up their entire back catalog while at your local record boutique. (PB)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

THE REBELS - "City Of Fear" EP



Good record out of North East England. Gaz of RED ALERT switches to guitar with this band and together they create some solid mid-tempo punk with some tasty melody and personal lyrics. Reminds me of something off Riot City Records, back in the early 80's. (TB)
(Knockout Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

MUSIC REVIEWS

RECLUSIVES/THE SILLIES - split EP

The late RECLUSIVES side is two cool songs. "Ted" is an anthemny song, with singalong "hey hey hey"s. The next song is a little more than I want to know about someone's sexual experience, with the refrain, "I know she wants more, I know she wants more...". Somehow I doubt she really wants more. THE SILLIES play in dark, minor chords like DEAD KENNEDYS style, with one fast song and one slow one. Kinda raw, medium good. (GS)
(Jolly Ronnie Records, 1301 Custer Rd 202-170, Plano, TX 75075)

THE REGISTRATORS - "Automatic Exit/Slave"

Great, snotty Japanese punk sung in fairly understandable English. The B side reminds me that the first few words a person learns in a new language are usually the dirty ones. Warning: High potty mouth content. The B side also has a bonus track of unknown title and subject. (CH)
(Answer Records, Hase Bld No 2 B1, 5-49 Osu 3 Naka-Ku, Nagoya City, Aichi 460, JAPAN)

RHYTHM COLLISION - "Happy As A Fucking Clam" EP

This Southern California trio have been plugging away for years and are long over-due for some recognition. Being from SoCal myself, I've seen these guys live many a time, and own all but one of their records. Even played a show or two with 'em at the Showcase or the Underground. And every fuckin' time...just like this record...they blow me away with their SCREECHING WEASEL meets JADED songs. Four songs, SoCal punk at its best! (AT)
(Break Even Point, Via Vellebona 28, 00168 Rome, ITALY)

ROAD RAGE - "Nothin' To Declare" CD

More and more good Bruce-Rock comin' my way. You know it's fine British punk when you could almost polka to it, but not quite, unless of course you must do so because you can no longer walk. This is so good I can't type! Damn, where have they been? Or where have I been? Suddenly I've an insatiable thirst for lager, and a fuckin' great attitude!! If you want the same you've got to find this CD, at any cost.!! I love lyrics that are so English that I can't understand them! This is so tough musically too - full on beef rock! Wow! (RY)
(Bomb Factory Records, PO Box 21 Tenterden, Kent TN30 7ZZ, UK)

RUIDO/TEZACRIFICO - split EP

TEZACRIFICO are going to get compared to BRUJERIA a lot, but underneath that label, these guys play some heavy-ass grindcore with lyrics in Spanish. TEZACRIFICO have been around for awhile but have been unjustly overlooked, so now is your chance to see what you've been missing. RUIDO play 8 songs of fast hardcore that reminds me of DESPISE YOU at times. Lyrics again are in Spanish.Don't let this one pass you up. (MW)
(Mike Amezcua, PO Box 20722, Los Angeles, CA 90006)

RUTH'S HAT - "Too Much Box" EP

These folks do the pop punk thing a la SICKO and ZOINKS with their main subject being girls. Speedy and spunky just nothing overwhelming for this common genre. (RL)
(Spank Records, 44 N. Deeplands, Grosse Point Shores, MI 48236)

THE SCREAMIN' FURYS - "Comin' 'Round/All Right!"

Totally generic garage-flavored power pop along the lines of THE BASEMENT BRATS or THE HIGH-FIVES that has become so popular these days. Not bad, really, it just gets lost among the hundreds of singles from the past four years that it sounds so similar to. (CH)
(Screaming Apple Records, Dustemicher. 14, 50939 Koln, GERMANY)

7G BROTHERS - CD

I suppose it goes without saying that the CD is the demo tape of the late nineties. This has a low tech sound that is more generic than artistic in its efforts. Plain three chord (a no effects, right to the amp) guitar pop punk with bland, spoken lyrics. As a demo it is decent, but as a release for sale, it is less than worth it. (CW)
(Disposable Records, 69 River St, Coopersville, MI 49404)

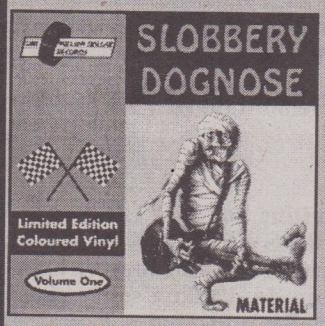
THE SICKOIDS - "God Bless Oppression" LP

This Italian band delivers the hardcore fix on this fifteen song release. A really thrashy early to mid-'80s sound with oi bits here and there, some catchy melodies, sing along parts and lyrics addressing racism, inequality and animal rights. No metal or emo here folks. (RM)
(Antichrist/Dionysus c/o Daniele Schiliro, Via Mameli I4, 51100 Pistoia, ITALY)

MUSIC REVIEWS

SIN DIOS - "Guerra A La Guerra" CD

Throughout the CD this Spanish band varies their style a bit, but it usually sticks to a combination of mid-'80s hardcore with the pauses and pickups of FUEL and semi-melodic guitars. This comes with a thick booklet which appears to be quite political in nature, but I'm not 100% sure. I took French in high school. (TH)
(Potencial HC, Apartado De Correos, 18.251, 28080, Madrid, SPAIN)



SLOBBERY DOGNOSE - "Material" EP

Punk rock recorded in '94, and sounds like it could have been ten years before that. Might be influenced by early IGGY, DEAD BOYS, PERE UBU. The music is simple blues based punk with raw, distorted vocals, except for the poppy title track which sounds like a different band. (MC)
(OMD Records, Postfach 1426, 25455 Rellingen, GERMANY)

SNAP HER - "Queen Bitch Of Rock & Roll" CD

SNAP HER sounds like a cross between DA DARTS and JCC. It all depends on which cut you drop it on. There are serious low energy moments on this record along with an occasional gem, but the bottom line is that I expect a bit more energy from a group that exposes it's own labia and clitoris on the inside sleeve. Why? Maybe I've been socialized that way, but this is my opinion. Oh yeah, "Alien Bitch From Outer Space" is better than any of the recent CRAMPS stuff, so maybe you can write and see if they'll sell you that by itself. Expose yourself, make big money, and buy CDs. (JV)
(New Red Archives, PO Box 210501, San Francisco CA 94121)

THE SONIC DOLLS - "Draw Their Knives For Real Takes On Body Fakes" LP

Germany's answer to THE QUEERS. Totally catchy German punk rock with nasally vocals that take it from the very good category and bring it to the superior category. As with most European stuff, production is excellent. In this instance, however, it does not detract from the music, as it often can. If you're into head-bopping traditional punk with songs about girls and dickheads, you should like this. Highly recommended. (KK)
(Radio Blast Records, Sternwart Str. 54, 40223 Düsseldorf, GERMANY)

THE SONICS - "Don't Believe In Christmas/Santa Claus"

Part of a tiny wave of Christmas singles that Norton Records just put out.... these two 1965 cuts were lifted from what I believe to be an old Etiquette Christmas album.... not the finest SONICS tunes, but it sure does make a good stocking stuffer!!!!! (SW)
(Norton, PO Box 646, Cooper Stn, New York, NY 10003)

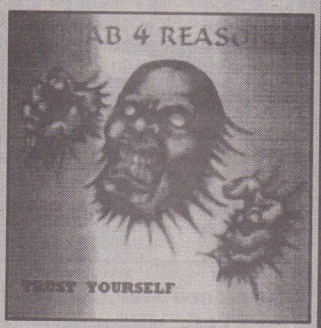
SONS OF ABRAHAM - "Termites In His Smile" CD

I'm a total sucker for this type of hardcore. Very heavy, very emotional over the top vocals. All the songs you can tell a lot of time and effort was put in. Definitely new school and not for those with narrower tastes. Guitarist does some tight and creative things. (TG)
(Exit, PO Box 263, New York, NY 10012)

SPIDER BABIES - "Drivin' Me Mad" EP

Considering this is probably my 47th review of this band, I'm glad there's some kind of issue to attack. A few of the more recent recordings had yellow flags thrown resulting in sexism on the offense calls, by Tim, and I must admit, they got to me too. Maybe they're listening, or maybe not. There's nothing too wretched on this, just their usual brand of raunch and roll, but I'm lukewarm at this point anyway. (RY)
(Mad Driver Records c/o Goti Luca, Via Broni 4 10126, Torino, ITALY)

STAB 4 REASONS - "Trust Yourself" EP



Energy packed hardcore from Japan that overall sounds a bit like a mix between the early BAD BRAINS and S.N.F.U.'s "And Nobody Else Wanted To Play" LP. Very competent music and song structures that are complimented by excellent production. There are even some "youthcrew" backup vocals on a couple songs as well as a drop into HC reggae bridge that sounds suspiciously like something off the UNDERDOG "Vanishing Point" LP. Overall, a good record to hear. (MK)
(Answer, Hase Bld. No.2 B1, 5-49 Osu 3, Naka-ku, Nagoya City, Aichi 460, JAPAN)

MUSIC REVIEWS

THE STAMENS - "Hit It" EP

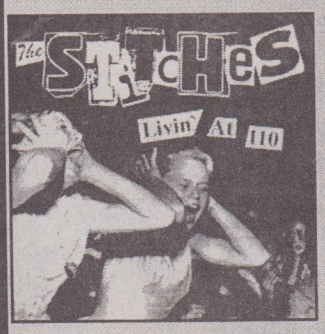
Good instro rock band that avoids surfy cliches (well, of course they dabble in them in one track since it's titled "We're Going Surfing Tonight." Think MAN...OR ASTROMAN? with more... roll, if you savvy me. Also a solid rendition of the beat chestnut "Shimmy Shake." (DD)
(Affirmative Records, 4901 North 82nd St., Scottsdale, AZ 85251)

THE STARLITE DESPERATION/SUNSHINE - split 45

This is a cool split single with 2 bands that compliment each other well. SUNSHINE is odd mix of emo-ish vocals and rhythms crossed with '60s garage influences. THE STARLITE DESPERATION track is a mid-tempo rocker. Not as all-out weird and grungy as their debut 7", but this track is still a good one. Both bands will have full lengths out on GSL in the future. (MM)
(GSL, PO Box 11794, Berkeley, CA 94712)

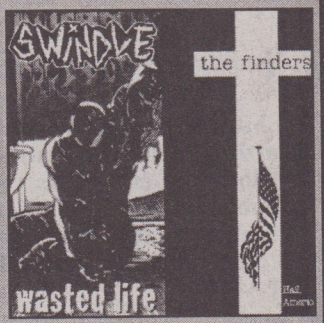
STATENS MENN - "Vær alltid på vakt" LP

Blistering Norwegian hardcore. The drummer sets a relentless pace, and the rest of the band struggles to keep up. The guitar sounds like a horde of killer bees - all buzz, but no definition. That, with the muddy production, takes some of the edge off this record. It's fast, and the lyrics are spot on (the package includes an English translation), but after a whole LP it tends to blend together. Not bad though. (AM)
(Kizmiaz Records, Gamlevn 21B, N-3189 Horten, NORWAY)



THE STITCHES - "Livin' At 110/Floozie Of The Neighborhood"

The most difficult collection of punk rockers in the land has unleashed yet another great punk record on you. This Radio Blast single has a Witmer/Lohrman original on side A, "Livin'' At 110", which is an immediate punk classic. These unsavory humans have another hit! Turn the record over, and you have one of the amazing covers that the STITCHES do live: "Floozie of the Neighborhood" by the New York's FEATURES from the late seventies. THE STITCHES are one of the best snot punk bands in the nation. The strong, new product is a good omen about THE STITCHES continued success. (BR)
(Radio Blast Records, Sternwartstr 54, 40223 Dusseldorf, GERMANY)

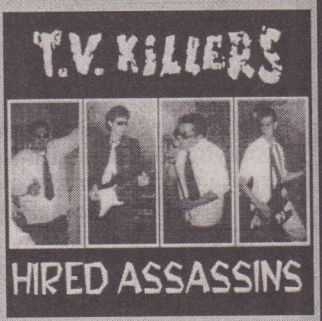


SWINDLE/THE FINDERS - split EP

SWINDLE play snotty, brat boy punk with simple song structures and catchy hooks. At times it brings to mind the energy of early R.K.L. but with a more contemporary sound akin to SCREW 32. THE FINDERS side rocks with three politically packed tracks of modern yet straightforward hardcore. The guitar work at times reminds me of some of the lesser known yet influential D.C. bands of the mid/late '80s i.e. INDIAN SUMMER (D.C.) and MARGINAL MAN. The hoarse HC vocals provide for an uplifting urgency. Overall, pretty good. (MK)
(Slow Gun Records, 4760 Blue Mountain Dr., Yorba Linda, CA 92887)

THE SWITCH TROUT - "Exciting Sounds" LP

I heard a demo tape of THE SWITCH TROUT a long while ago and it didn't do much for me, but they've kept at it and, as Japanese bands often do, broken some kind of barrier. Starting off with your basic mid-Sixties style of "Go Go" instro (the sort of stuff to which Gilligan was always listening), they crank up the energy and tempo to a psychotic level. They also take the YARDBIRDS' arrangement of BILLY BOY ARNOLD's "I Ain't Got You" and completely kick its ass. One word: whew! (DD)
(One Million Dollar Records, Kiefernweg 5, 25462 Rellingen, GERMANY)



T.V. KILLERS - "Hired Assassins" EP

Worth it alone for the French Stiv Bators impersonation on side two (their cover of the DEAD BOYS' "I Need Lunch"). The T.V. KILLERS are all about oldey-timey p-rock without all the generic garage-rock trappings - just teenage angst, frustration, and lousy guitar solos. The best French punk rock after the NO-TALENTS and the collected works of KLAUS NOMI. (JH)
(Wallabies Records, 2-15-1 9F Fujimi Chuoh-Ku, Chiba-Shi, Chiba 260, JAPAN)

TEEN IDOLS - "V.M.Live Presents..." EP

This live record is as good as any TEEN IDOL studio stuff; there's mercifully little between-songs banter. The cover of "99 Red Balloons," however, is just as gross as the original; the original being a juggernaut of saccharine sentiment that seems to resist every attempt at satire or parody. The rest is the solid SCREECHING WEASEL (slowed-down) that is the TEEN IDOLS. (GS)
(V.M.L. Records, PO Box 183, Franklin Park, IL 60131)

MUSIC REVIEWS

TEMPORAL SLUTS - "Don't Worry" EP

In your face punk'n'roll from Italy. The A side is a stiff rocker with more solos than a dumb guy like me can count. The flip is a little less catchy but not bad at all. If you are a TURBONEGRO fan, take heed. (TG)
(Radio Blast Records, Sternwart Str.54, 40223 Dusseldorf, GERMANY)

TRES KIDS - "Stuffed Dog Ethic" EP

This band is brilliant! The sense of humor of HICKEY, the legs of FAILURE FACE and backed by a thrashy noisy chaos. These guys rule. Ten blasts of hardcore from Athens, GA. And most definitely should be praised for having a song called "Foghat Goes To Six Flags". What more needs to be said, really? (PB)
($3 ppd: Bear Records, 1393 Blvd., Athens, GA 30601)

TUMULT - "The Heroic Bloodshed" EP

First impression: kung fu graphics, for me that's a fucking A+ in the cover department. Next I noticed the 15 song titles on the back, another A+, short and to the point. Next, the music, 1000mph hardcore that is unrelenting. Jesus, another fucking A+. So kids, what did we learn today? Get this fucking record you fucking dunce! (MW)
(Defiance Records, Ritterstr. 50, 50668 Köln, GERMANY)

UP FRONT - "Movement" CD

Whoa! I usually frown upon bands that reform after years of being apart. Not only do I think that it is lame, but their new releases usually tend to be pathetic. Not so with UP FRONT's new one. It has been 10 years since their "Spirit" LP came out, and their new one is right on the money. This time around they have got a second guitarist, and much better production. Some of the songs are a little more melodic, but there are still a few hardcore blasts lurking in the wings. It also seems like a lot of thought went into the lyrics this time, and are not just simple "drug free" shouts. But in the end, even though I like this release I think their songs from the late 80's still come out on top. (RC)
(Smorgasbord Records, 50 Woodstock Rd, Carmel, NY 10512)

UP TO DATE - "O.P.A." EP

Italian HC along the lines of say... Vito Corleone, I don't know. Seriously, this is a posthumous release of "the best songs they've ever recorded". UP TO DATE sounds a talkier version of recent GOOD RIDDANCE, with lyrics that might be about the environment (or at least trees judging by the sleeve). The truth is I don't know cause the lyrics are in Italian and there's no translation, and I'm a lyrics kind of guy (reason #666 why I never liked metal®©™). If it'll help to stop the pop-ska craze in Italy, buy this record. If not, probably skip it. (JV)
(Korto Cirkuito c/o Luca Seminara, Via delle Ginestre, 98057 Milazzo, ITALY)

U.S. BOMBS - "Outsider" 10"

A two song picture disk?!? This is a bit excessive considering one of the songs is off their most recent LP "War Birth" and the other is a remake of a song off their first LP. They should have taken a couple of the better tracks off of "War Birth", which overall was rather disappointing (the brilliant song writing of the past three albums just wasn't there), and put them on this. Then I might pay the $10 asking price. (RM)
(Outsider Records, no address)

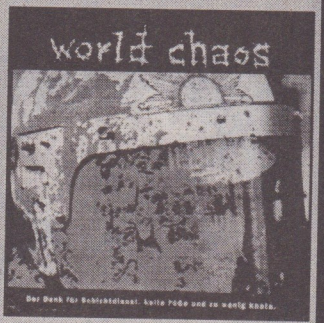
THE WERNT - "Wreckin' Temples" CD

Wow! Old dudes fuckin' rock! Original members of GBH & ENGLISH DOGS do unrecorded material from 1980-81 by both bands. Wicked, violent lyrics and musically more vicious than recent SENSA YUMA project. (TB)
(Chocolate Roberts Records, PO Box 465, Peterborough PE3 8HJ, ENGLAND)

WET-NAP - "Sorry, You Are Not An Instant Winner" EP

A (sometimes generic) hybrid of pop punk and ska that has a few moments worth mentioning. Lyrically, this band stokes. Lead singer has an excellent snotty voice and the layering of vocals on "Fruitz Of The Devil" is pretty damn crafty. The "Happy Bunny Song" on side B starts out sounding discordant, switches midway to a blend of ska melodies, and ends the way it began. Worth checking out. (CW)
(Bad Monkey, 473 North St, Oakland, CA 94609)

WORLD CHAOS - "Birth, Work, Death" EP



Finally something from Germany that doesn't sound like the country's sharing the same gene pool as southern California. WORLD CHAOS sounds like a hardcore mixture of GREED and WORD SALAD, occasionally breaking in and out of grindcore like they were telepathically bonding with NEUROSIS. The lyrics are of that typically PC nature, like every band in *Profane Existence* magazine. Hell man, I'm anti-imperialism, anti-exploitation, so shit I must be pro-WORLD CHAOS! Use your hand, save a tree, and buy this record. (JV)
(World Chaos, Jan-Peter Franz, Wetteskamp 28, 49078 Osnabruck, GERMANY)

MUSIC REVIEWS

THE WILDBUNCH - "The Ballade Of MC Sucka DJ" EP

This sound like GUESS WHO, I am not kidding, especially the vocals, "American Woman" period - that's not really a compliment. Anyway this is too rawk for my taste. (EC)

(Flying Bomb Records, PO Box 971038, Ypsilanti, MI 48197)

VA- "A Product Of Six Cents" EP

Nine bands on this one. All of them play blistering raw hardcore. Standouts on this one: PALATKA, SUPPRESSION, and the almighty SPAZZ. I felt this record would have been a lot more successful had it less bands playing for a longer time, though most of the bands tends to have short songs to begin with anyways. Decent. (CW)

(Justin, 311 Arpeika Ave, St. Augustine, FL 32084)

V/A - "Ancient Future" EP

10-96 start their side off with a plead for energy from the crowd. This taunting seems a little silly since they're in the studio until I think about all the shows I've been to where the crowd ruins the show. INSULT TO INJURY play their slow mosh to fast hardcore sound I happen to like. Both bands have good showings.(TG)

(Will E. Survive Records, P.O. Box 2065, North Lake, IL 60164)

V/A - "Cheap And Nasty, Vol. 1" LP

Another one of the endless cycle of semi-legal '70s punk reissues, this one featuring a crop of long-deceased nobodies from the British Isles. Includes non-household names the JERMZ, VICTIMISE, the RIVALS, BLEACH BOYS, SCONEHEADS, FX, and DISORDER (not to be confused with the better-known U.K. band of the same name) all of which have blurred together into one imaginary band in my mind. Noisy, mentally-aberrant punk rock that would probably still alienate your average FLEETWOOD MAC listener, and if obscurity's a plus in your book, this one's for you. (JH)

(Canned Maggot Records, no address)

V/A - "Die, Die, Muh Darlin'" EP

Wow, you don't see too many 10 band 7"s any more. This is a comp of bands from the Nashville area. In general, they all lean towards an old HC sound, with 1-2 beats and rollicking choruses. Well, out of the bunch there is the good (FUN GIRLS FROM MT PILOT, DR GONZO, and CHEAP SHOTS), the bad (VIBES and JUNKIE WAR STORIES), and yes, the ugly (LETHARGIC), with much in between. For 3 bucks though, you definitely get your money's worth. Look into it. (BG)

(House O' Pain, PO Box 120861, Nashville, TN 37212)

V/A - "Drunk At The Karaoke Bar" EP

If Mr. T was here, he'd call this shit "absoludicrous!". Just like the title suggests, this EP consists of BLANKS 77 and the SHOWCASE SHOWDOWN getting drunk at the karaoke bar and belting out the hits. "Sexual Healing", "I've Got You Babe", "Born In The USA", "These Boots Were Made For Walking", etc. Completely motherfucking retarded, but I actually like it. It's kinda funny and it feels like a party, which is more than a lot of records manage to pull off in these lean times. (JN)

(Tario Records, 23 Pomeroy St, Allston, MA 02134)

V/A - "F*U TV" video

"Toronto's punk power pop videozine" falls pretty short of being punk or a zine. This is a comp of lame bands that played the North By Northeast "I wanna wanna record deal" music festival. It has live performances that lack luster due to the fact a bunch of industry squares make up the audience and interviews of the stupid bands after they've played and are all drunk (even in this state they are far from entertaining.) GUTTERMOUTH and ANTIFLAG are high points, I guess, but I'm sure one could find better videos of both these bands playing punk shows if one was so inclined. (TJ)

($10 ppd: YaBenti Video, PO Box 67585, Spadina West, Toronto, ON, MST 388, CANADA)

VA- "HC/HC" EP

Five hardcore bands from Japan showcase their stuff on this one. CAVE MEN would probably sound a bit better had they not sung in English. CRUCIFIED JUNK sound a lot like NY's LEEWAY in the lame end period of their existence. MURDER FEAR COMPLEX are blistering angry hardcore that rose my blood pressure. Two other bands, AGENT YOUTH, and FORGOTTEN FLOWER, did nothing for me. Worth it for the MURDER FEAR COMPLEX alone. (CW)

(Blood Sucker Records, no address given)

V/A - "Hate Your Neighbors" LP

If you can't find the old AK-79 comp in the local used bin, you will be well advised to pick up this new overview of the early New Zealand punk scene circa 1978 to 1983. It's got an ugly orange cover, has actually improved sound over the original records, and for once isn't a bootleg! Some bands have been compiled before but you can't beat one-stop shopping. Behold! STEROIDS, PROUD SCUM, FEATURES, HENCHMEN, SPELLING MISTAKES, lovely. Some wave, some grunge. For fans of music. (RW)

(Pussy Muncher, PO Box 8282, Symonds St., Auckland, NEW ZEALAND)

MUSIC REVIEWS

V/A - "Hard Up, Hung Up, And Despised Vol. 1" EP

Fuuuuuck yeah!! I love this sick, scumbag rock'n'roll. This Portland comp includes 8 FOOTTENDER, NEW WAVE HOOKERS, LEMON GROOVE KIDS and the SCREAMING FURYS. There's not a stinker on this slab. I don't have enough space to harp on this rock. Sounds great! (TG)
(Waxvaccine Records, PO Box 40527, Portland, OR 97240)

V/A - "Japan Punk Kills You" CD

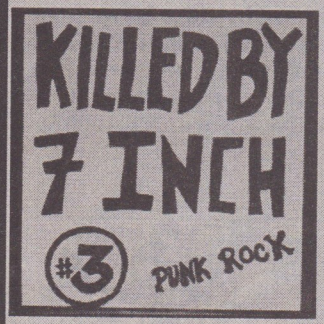
This collection rocks. It features "twenty killer bands" from Japan, and they're all awesome. If you've ever wondered about the Japanese pop scene this is for you. It gives listings for all the bands so you can order more of their head boppin' and toe tappin' fun. Includes FUN UP, FIRST ALERT, BUG SNEAKERS, MACH PELICAN, CRULLEr and many more. (HD)
(American Pop Project, PO Box 2271, San Rafael, CA 94912)

V/A - "Keskideez Vol 1" EP

This four song colored vinyl EP is very international. It features RHYTHM ACTIVISM (Canada), DISPATCH AR YAOUANKIZ (France), LOPO DRIDO (Puerto Rico) and J CHURCH (U.S.A.). The songs are mostly fast melodic punk-rock. LOPO DRIDO has a violinist and RHYTHM ACTIVISM has some nice horns. The J CHURCH is a version of "William Tell Suicide Note" found nowhere else. (MM)
(Broken Ear, PO Box 660397, Sacramento, CA 95866)

V/A - "Killed By 7 Inch #4" EP

Another selfish bootleg. What the fuck is the point of doing a record like this and only pressing 300 copies? Great songs, of course, by DANGEROUS GIRLS ('78), WARDS ('83), ELEKTRICNI ORGAZAM ('81) and GAZNEVADA ('80). The smaller the pressing the more you'll be paying... Is it worth it? (LH)
(Repress Records, no address)



V/A - "Killed By 7 Inch #3" EP

This is a useful record. Four old punk bands: 222, SUBVERTS, SODS (UK) and HAND GRENADES. Some punky glam, some slimy grind, some kinda hate. They made 300. Oh. Oh well. (RW)
(Repress Records, next door to you)

V/A - "Knock Out In The First Round" CD

Well, I'm not sure this scores a first round knockdown, but I will give this oi comp. a pretty clear unanimous decision. Heck, the material here has a host of the newer heavy hitters like OXYMORON, STAGE BOTTLES, GUTTERSNIPES, BRAIN DANCE, and more. The only thing that prevents a late round TKO is the fact that everything has been previously released. (JF)
(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

V/A - "Knockout In The 2nd Round" CD

A great twenty four song comp that's got it all: punk, ska, oi, and even some psychobilly! This has got to be one of the best comps I've reviewed just based on the fact that it does cover all my favorite above mentioned styles. Not to mention the great bands that just happen to be on it like THE METEORS, OI-MELZ, THE GLORY STOMPERS, and SPECIAL DUTIES. The perfect gift for that special oi/punk someone. (AT)
(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

V/A - "Oi! It's A World Invasion Vol.3" CD

Well, it's better than volume 2. A good collection overall with 10 bands and 25 songs. GUTTERSNIPE, of Sweden, stand out with raw power. Poland's ANALOGICS and Japan's SMILE deliver some well arranged melodies. Honorable mention goes to THE MANIACS for busting out of Singapore. (TB)
(Step 1 Music, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

V/A - "Punk Legends - The American Roots" 2xLP

A double LP featuring some of the greatest and most influential pre- and early punk rock from the good old U.S. of A. A pretty cool mixture of previously released material, demos and live tracks. Cuts from WAYNE COUNTY, IGGY & THE STOOGES, THE NEW YORK DOLLS, THE RAMONES, MC5, DEAD BOYS and more. Stuff dating from '72 to '77. While I find an entire side devoted to HEARTBREAKERS' cuts just a little odd, there really is some incredible music here. A great 90 minute introduction to the roots of U.S. punk rock. If nothing else, after listening to this you'll realize that punk rock began long before 1977. (KK)
(Jungle Records)

V/A - "Punks, Skins And Herberts, Vol. 3" LP

This volume continues the interesting Helen Of Oi series of oi and streetpunk compilations. Number three has quality tough oi from CLASSY JACKS (US), first rate punk rock courtesy of SUB ROSA (Australia), rough hewn fast punk from the BLOODCLOTS (US), and a real kick in the head delivered by the great Finnish skinhead band BITTER BOIS. Excellent! (BR)
(Helen Of Oi Records, 35 Becton Lane, Barton On Sea, New Milton, Hampshire BH25 7AB, UK)

V/A - "Raw And Rare British Punk Vol 3" LP

Well it may be rare and British but it ain't very raw or punk. Most of the bands on here fall into the Nick Lowe power pop genre. Have you ever heard of THE DREGS, VICECREAMS or THE GRIDS? Well there's a good reason. SCHOOL GIRL BITCH is the most punk thing on here and they ain't too bad. (MM)
(Raw Sounds, no address)

MUSIC REVIEWS

V/A - "Santa Cruz Still Sucks! The Bad Monkey Compilation" CD

Well, the "Why me?" question of this review is obvious. Now I guess is the time I air my opinion of the local bands of my new hometown. I haven't really been much of a showgoer since I've moved down the coast, and I admit I've been of the assumption that there weren't a lot of bands up my alley around. This proves me both right and wrong - 26 ways. I must first say that this is damn well done, all the recording is stellar. The nice surprises were T.N.T. (a garageish girl outfit), FURY 66 (rocking tough with a CRO-MAGS cover), MEAT PIZZA SANDWICH (some real goofy shit that might not get mention otherwise), LOST CAUSE(with '80s type HC), and (the power-pop) HUCKSTABLES. Names you should know are GOOD RIDDANCE, RELIANCE, SLOW GHERKIN. DIVERSION rocks. Last but not least, my personal faves, and maybe the one band that's truly my cup of tea (in a weird way), The DAMONES. Now, lets get these kids a decent friggin' venue!!! (RY)
(Bad Monkey Records, 473 North St, Oakland, CA 94609)

V/A - "6079" 3xEP

Twenty-one inches of pleasure from Australia. I don't know if there's a concept behind this project, but it does come in a nice red canvas bag. Six bands get a side each to do their stuff, starting with TUBBH's weird VICTIM'S FAMILY type madness, followed by BENT's brand of punk rock humor, and finished off by the fast hardcore stylings of HUMAN ERROR, NOISAM, DEGRADE and STALIN'S ORGAN, who stood out with their female singer, hitting DAN territory. There doesn't seem to be much connecting these bands to each other besides geography, but maybe that's as good a reason as any. (AM)
(Red Rag Records, PO Box 3043, Marrickville Metro, NSW 2204, AUSTRALIA)

V/A - "Speed Freaks Volume III" EP

A little bit of everything - if you're a speed freak anyway. Impressive in its geographic scope - there's a lot here, and the while the sound quality might suffer a bit (it's somewhat thin), no complaints on content. From every corner of the globe - Sweden (ABUSE), Brazil (ROT), Canada (GLOBAL HOLOCAUST), the U.S (SUPPRESSION), Japan (SENSELESS APOCALYPSE) and the Czech Republic (MRTVA BUDOUCNOST). Whoa. (TM)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

V/A - "Surprise Package" EP

This is The DIRTYS, creators of my latest favorite garage rock LP, doing "Cocaine Christmas" a splendid, if a bit frenzied, holiday ditty. It'll really give you a blast up the ass! There's also BANTAM ROOSTER with their own romantic redneck Yuletide classic "Let's Just Fuck For Christmas". And The WILDBUNCH doing some demented, inverted surf instro called "Xmas Xorcismus (ho ho ho)" that'll bring out the hoe hoe hoe in you. A classic for the ages. May your children grow with holiday memories like these! (RY)
(Flying Bomb Records, PO Box 971038, Ypsilanti, MI 48197)

V/A - "The Art Of Revolution - An ABC No Rio Benefit" video

For close to two decades now, ABC has served as a community center allowing underground support networks a place to meet and share. This video serves as both a compilation of bands that have played at ABC, as well as a documentary on the space. On the music side, there are ten bands, all of whom stand out, including BORN AGAINST, CITIZEN FISH, AVAIL, OI POLLOI, and AUS ROTTEN. Each band contributes two tracks, the sound quality better than average for a video, and the footage captures the energy of the basement pretty damn well. Interspersed between bands are interviews with various members who were the glue of ABC throughout the years. Also, there are lengthy clips of the other, equally important happenings: Food Not Bombs gatherings, Art gallery showcases, and Spoken Word performances. Those who are interviewed give background on the history of the space, as well as describing the current opportunity they have to make ABC a permanent, secure place for holding events. Of course, the catch is that in order to purchase the space from the city, the collective is forced to come up with a whopping 130 grand. The video is two hours long, and the editing is excellent. It is well rounded, offering everyone involved in the space more than just a moment to speak on the spaces behalf. Definitely worth getting. (CW)
(ABC NO RIO, 156 Rivington St., New York, NY 10002)

V/A - "The Best Of Bumfuck Egypt" EP

OPERATION: CLIFF CLAVIN, NO FRAUD, CONNIE DUNGS, ATOMIC JEFFERSON, AND The EUNUCHS, who have the best song title with, "Henry Rollins Is a Dork". Entertaining punk stuff. (MC)
(Molasses Grave, PO Box 253, Jackson, MS 39205)

MUSIC REVIEWS

V/A - "The Crispy Chronicles Vol.1" CD

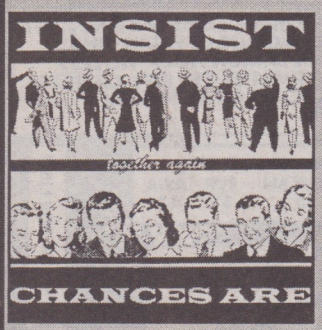
Yet another local comp. of bands from San Antonio, TX. I count 24 bands here with one (SPLEEN) taking the lion's share of 6 tunes here. By no means just a punk compilation, the bands run the gamut of styles from actually everything one can imagine All with pretty decent production values despite the minimal packaging. Some emo-ish SLINT-like stuff from GALAXIAN and catchy egghead pop-punk from CORDIAL. Also you get Spanish oi from the MELDAS, shit-hot BILLY CHILDISH-meets-BIG BLACK grit from CHAPSTICK. Ragin' punk-noise from WORM. You also get some pretty subversive weird pop, SUN CITY GIRLS-ish instrumentals, the list goes on and on. Just a plethora of riches here. Actually its pretty fuckin' cool, considering the range covered here, and not too many clunkers either (JY)
(Speed Records, 719 W. Hollywood, San Antonio, TX 78212)

V/A - "The Great Soap Opera" CD

I wasn't very impressed with this compilation. It just seemed to drag on and on, and out of twenty-seven bands only a select few are any good. It's mostly pop punk bands, with a couple emo-ish tracks thrown in. (HD)
(Wormhole Records, PO Box 1482, King City, CA 93930)

V/A - "The Myth Of The Clean Kill" EP

A benefit comp to raise awareness of duck hunting in Australia and animal rights in general. Appropriately, none of these bands sound like they ever use stuff with animal ingredients - especially soap, if you catch my drift... we're talking crust all the way. PRICE OF SILENCE, HUMAN ERROR, NOISAM, INSYTE and FLYCOP all put down songs which pertain to the theme in one way or another, and some of them even gave some nice vegan recipes. Added to that, there's a whole sheet of info on the anti-hunting movement and a booklet on veganism. (AM)
(Human Error Records, PO Box 751, Brunswick Lwr, Vic 3056, AUSTRALIA)



V/A - "Together Again" EP

A very cool combination of bands on this one, INSIST having a more melodious music approach and pissed off vocals, while CHANCES ARE have a more hardcore sound with vocals that remind me of 7 SECONDS or a low-fi UNITY. Both very well put together souped up energy bands. (AA)
(Humble Merchandise, PO Box U, King City, CA 93930)

V/A - "Ultimate Swedish Slash And Burn Volume II" CD

Whoa. Diversity is the word - there's everything here from '80s metal leads to ferocious Swedish hardcore in the vein the country's known for. Seems obvious to state that there's a huge hardcore scene in Sweden - first time I've heard from many of the bands appearing here. It's generally fast hardcore, variety being that with female vocals (SINDY KILLS ME), full on three chord attack (UNCURBED), more midpaced (almost MOTORHEAD) (MOBILE MOB FREAKSHOW). It goes on and on - it's great listen, which seems to be rare with comps! Includes FLESH REVELS, DRILLER KILLER, and SOCIETY GANG RAPE among others. (TM)
(Burn Records, Box 96, 175 22 Jartalla, SWEDEN)

V/A - "United We Stand" CD

A 20 band comp here, mostly from Canada, but also featuring offerings from Finland, England, Poland and the USA. It's mostly in the melodic hardcore vein, but there's something here to offer everyone, from pop punk (DRIVEN, FRAUD) to hardcore (VOICE OF REASON, THE POZERZ), even heavy metal (HALF LIFE). Most of the bands are good at what they do, and there isn't a bad track on here, which is saying a lot for a comp CD. (AM)
(United Records, Beechbank Cr. Unit 71, London, ON,

V/A - "Vida-Life" EP

Another great comp from Lengua Armada - this being a benefit for Project Vida, which is a community based HIV/AIDS prevention agency. There's a bunch of material included about the project, and while (as referred to in the liner notes) people will buy the EP for the bands, hopefully the bigger picture will have an impact as well. CHARLES BRONSON, PALATKA, LOCUST, DANGERMOUSE, SHORT HATE TEMPER, EUCHARIST, MK ULTRA, IN/HUMANITY and Q-FACTOR. (TM)
(Lengua Armada, 2340 W 24th, Chicago, IL 60608)

V/A - "Wreckin' Psycho Show!" CD

Fairly entertaining, most bands hailing from Japan with one coming from the USA. All bands play cyberbilly punk. If this is your scene you probably already got this; if not give it a listen. I can't help finding foot tall pompadours funny.(TG)
(Cyberlabel, 3F Nishi Osu Bld, Nakaku, Nagoya 460, JAPAN)

V/A - "Young Raw Sounds, Rare Punk Vol. 1" LP

These comps just reinforce how little I know about punk. Half of these bands could be fake for all I know. It's a sad state of affairs when the only names I recognize are ELTON MOTELLO, THE MIRRORS and DIRTY DOG. All the music here is from the U.K. and because of the '77 to '78 edict, a lot of this looks like punk and sounds like pub rock. It sure looks like a boot, but here's the address anyway... (LH)
(Zeus, PO Box 301, Ilford, Essex IG5 0AS, UK)

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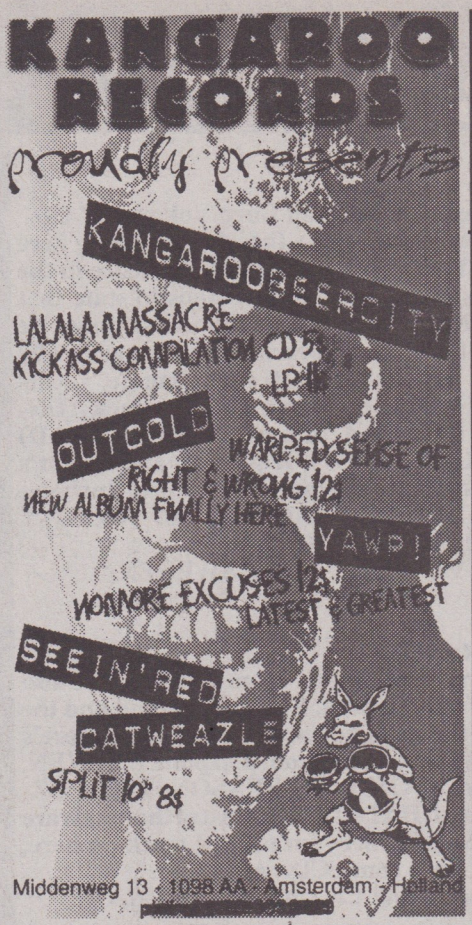

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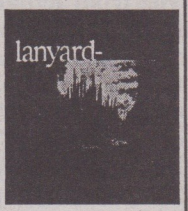

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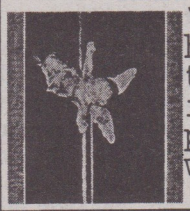

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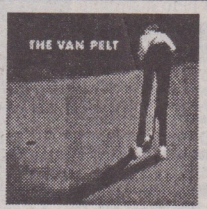

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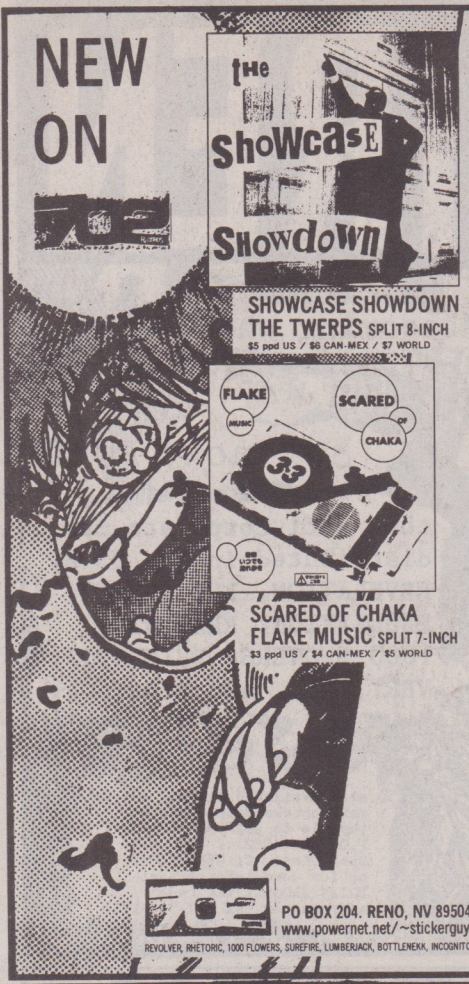

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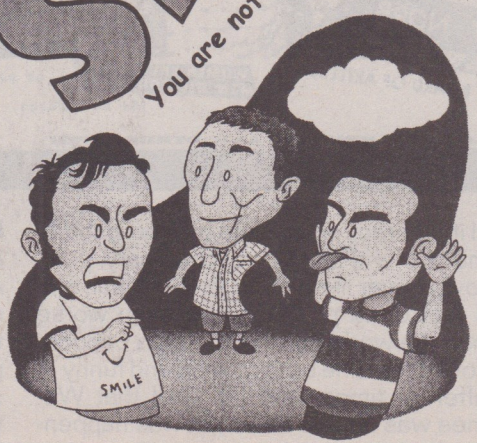

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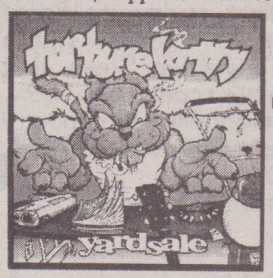

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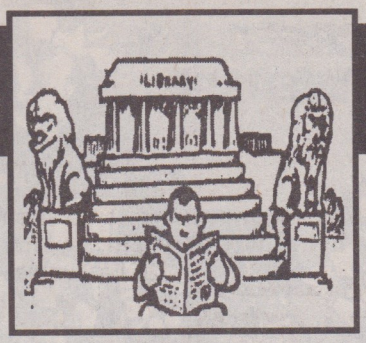


BETWEEN THE LIONS

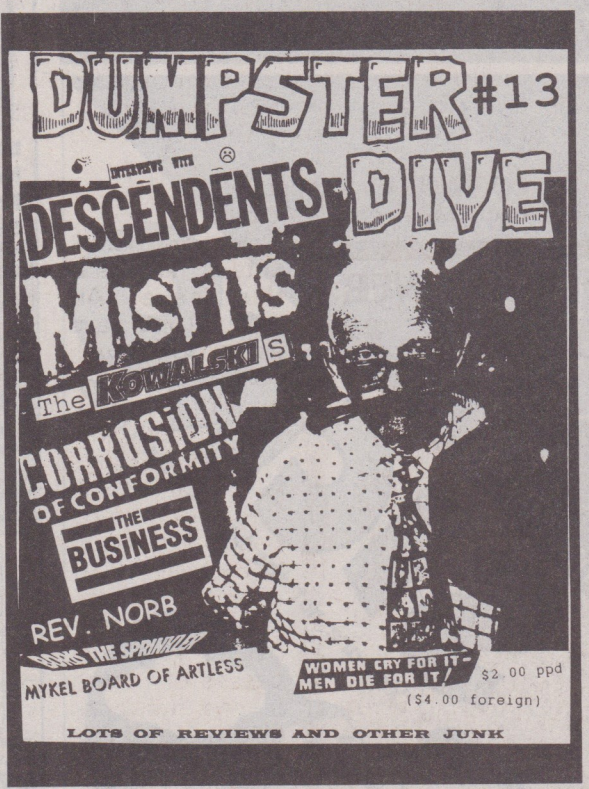
Reviews by: (JA) Jen Angel, (LB) Lily Boe, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

ACCESS DENIED #3 / $2 ppd
8 1/2 x 11 - copied - 24 pgs
A weird journal entry by the editor's little brother, an excellent article on the American Dream and society, using "The Price is Right" to drive it all home (fuck yeah!) and an interview with a Boulder local character, Steve, that used to do a public access T.V. show. Great stuff! There's also a lot of poetry here. Trades are O.K. and free to prisoners. (TT)
3250 O'Neil #L22 / Boulder, CO 80303

ACTION! / $ 2.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
This is a photozine by Icki of *Styzine*, foisted on us by those good folks at Migraine. In the introduction, Icki mentions that he put these pictures together in a hurry, using prints he happened to have lying around, rather than having new prints made of the shots he really wanted. That's disappointing, because while there are some great pictures in here, I definitely sense something lacking, like you can tell this isn't his best work. It may have been better if he'd held off until he could include everything he wanted. That said, this is still a nice looking little book, filled mostly with live band photos (Smart Went Crazy, The Demonics, Teengenerate, The Problematics among others) but my favorites were the non-band pics... Greyhound buses, mailboxes, people and other familiar sights. One thumb up, one down here I guess... (AM)
Migraine / PO Box 2337 / Berkeley, CA 94702

ALIEN #13 / 2 stamps ppd
4 1/4 x 5 1/2 - copied - 28 pgs
This issue serves as Witknee's 2 week notice to quit emo. In the past, *Alien* has been among the best that the emo scene has had to offer, with its honest and forthright first-hand accounts of mental illness. Now we are asked to wonder if the very scene which at one time supported Witknee and aided her in confronting and dealing with her problems, didn't in fact hold her back, rewarding her for being sick. She expresses disappointment and anger that the scene, with all its therapy-speak and psycho-babble, and it's anti-sexist, revolutionary punk boys, never lived up to its potential, and in fact often proved to be even worse than the world outside the emo cocoon. I found this zine both moving and funny at different times, and I'm glad that Witknee was able to see what was happening and get out of it. I am only sorry for her that it took so long. I also hope that the people who really need to see this (the scene she writes of; You, if you think you're "working on your shit") do so. (AM)
PO Box 11752 / Portland, OR 97211



AMSTERDAM CHRONICLE #4 / $5 ppd
6 x 8 1/2 - copied - 58 pgs
Another magazine sharing the mysterious hippy/punk (and general post-baby boomer, I suppose) disease of referring to just about everything under the sun as "fascism." Apparently moderate ethnocentrism is "fascism," even when there is neither genocide nor a corporative state a la Mussolini. Although I find the comparison of all things great and small to "fascism" at best trite and petulant, and at worst quite dangerous in its failure to draw meaningful distinctions, this is a pretty well-written but nonetheless not especially interesting example of this kind of thing. Articles on Dutch "police racism," police spying on (ooooh! sorry I can't take this one too seriously) coffeeshops, Ecstasy (the drug), moderately interesting views on Dutch/American relations. (TD)
Grace and Mike Hogan / Kanaalstraat 66-huis / 1054 XK Amsterdam / The Netherlands

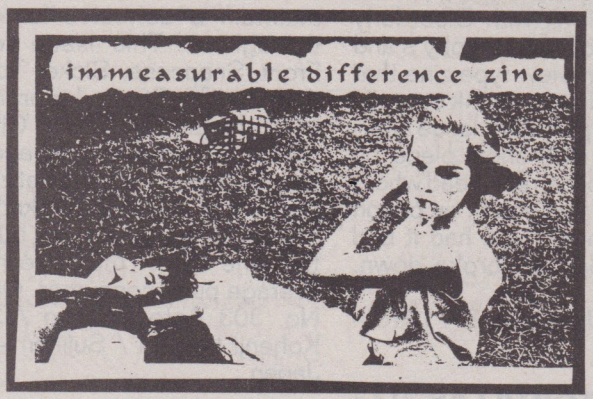
ANARCHY: A JOURNAL OF DESIRE ARMED #44 / $4.00 ppd
8 1/2 x 11 - printed - 82 pgs
As a humanist who sees the nation-state as a definite improvement (for the livelihood and protection of all people) to any of its predecessor forms of social organization, and as a person who flirted with anarchism as a youth

but came to reject it, and as a fellow who just doesn't see all persons in power as essentially evil - maybe my dad just didn't slap me around enough when I was little to make me feel that way - I find magazines that truly, honestly espouse anarchism to be ridiculous. Besides a worthwhile book review which attempts, stupidly, to exonerate Nietzsche, yet remains interesting in its discussion of various 19th-century thinkers, this collection of various idiotic ideas astounds me with its consistent stupidity. The letters column has some real geniuses too, including a person whose only basis for morality is his personal affection for his personal friends. Amazing. Personally, I don't feel "existential angst," nor do I feel like a faceless victim trapped in an impersonal society whose only redemption can be the Abolition of All Laws and Morals. In fact, I think that's all a crock of shit. But if you feel that way, this magazine's crackpot erudition, diverse articles, and somewhat historical bent may interest you. (TD)
C.A.L. Press / PO Box 1446 / Columbia, MO 65205-1446

ATTENTION DEFICIT DISORDER - #3 $1.50 ppd
8 1/2 x 11 - printed - 48 pgs
Ironically, this zine was already in my bag when I went to check my box at MRR headquarters. It's done by the guy who runs The Small Publisher's Co-op out of Florida, and it has interviews with Anti-Flag, Everready and Descendents, among others in addition to columns, reviews, comics, pictures and an article on beer. Bad font choice on the review section, but good zine overall. (JC)
7309 N Huntley Ave / Tampa, FL 33604

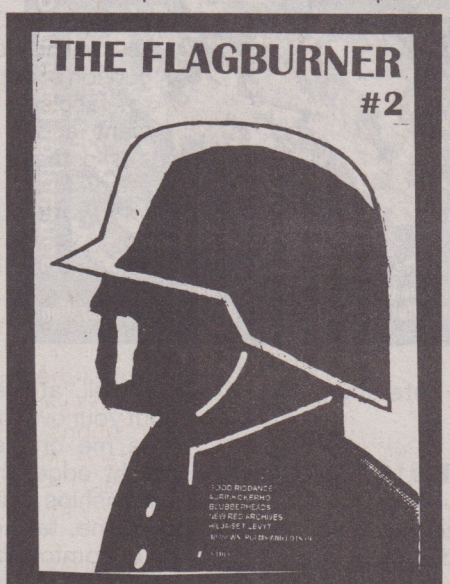
AZMACOURT #2 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
Kind of weird, this one. Mostly a personal "stuff in my daily life" kind of zine. There are a couple of pieces relating to Asthma, inhaler reviews and a piece about how inhalers are about to be banned due to their release of CFC's, but you know, Asthma isn't terribly interesting to me, and I have it! I enjoyed the rest of it more, a story about going to the Montel Williams show, and some other weird stuff that really comes out of nowhere. I don't know about in OK, but around here we don't say "faggy". (GF)
PO Box 890535 / Oklahoma City, OK 73189

BEANS AND FRANKS #11 / $1 ppd
5 1/2 x 8 1/2 - copied- 40 pgs
There's some funny writing in this local zine which is mainly about the travels and adventures of a bunch of bmx riding kids in Florida.
An article about a bible theme park called Heritage USA is really amusing but the rest of this one might be a little too inside for people outside of Pensacola to appreciate. (SS)
PO Box 1851 / Pensacola, FL 32589



BOAR DOME #10 / free
8 1/2 x 11 - printed - 32 pgs
Warped Tour, cool Anti-Flag interview, skateboarding, drinking and driving, fiction, a column on racism and lots more fill this zine. It has got tons of interesting stuff despite its small appearance. All in all, a nice zine with a nice price. (LB)
PO Box 5423 / Playa Del Rey, CA 90296

CHIMPS #3 / $3 ppd
6 x 8 1/2 - copied - 48 pgs
Pick of the month! Lots of musings in this issue. Although Lydia says she's bored with doing band interviews (as evidenced here with the Promise Ring), her dialogues with Red Monkey's Rachel and Month of Birthdays' Rosie are in depth insights to the difficulties and successes of women in the hardcore (and general) music scene and are amongst the best band interviews I've ever read. I like that she is questioning and giving a lot of thought to different issues in her life, like when one article is a rant against leg shaving yet a few pages later she states that it's a woman's choice to or not to. Very good issue. Recommended. (TX)



Layla / PO Box 2804 / Brighton 6N22AU / UK

CHODE Vol. 1 #1 / $1
5 1/2 x 8 1/2 - copied - 24 pgs
It *looks* good, the layout is cut and paste mayhem at its best! But the text is just crap. Tedious "this is good! / this is bad!" show reviews / articles on bands. Some futile attempts at humor fall flat (unless you're a 7th grade boy). Meanwhile the factual mistakes are overwhelming- it's Charleton Heston, not "Charleston Hasten"! And a "chode" isn't a penis that's more wide than long! It's...oh, never mind. (KW)
5219 N. St. Louis Ave / Chicago, IL 60625

COMETBUS #41 / $2.50 ppd
8 1/2 x 5 1/2 - offset - 48 pgs
Aaron returns back to his short story format for this issue. I like this style, each story reminds me of something a friend might tell me during a heated game of Ms. Pacman, or maybe while cutting vegetables together. Your friend might be telling you the story to get across the valuable lesson they learned, or maybe just so you can get a laugh out of the ridiculous situation they found themselves in. Maybe they have beef with somebody and want you to see why they're acting so weird, hell, they may just be bragging. I especially enjoyed the story "Faith, Hope and Destiny". Point made. (TT)
PO Box 4726 / Berkeley, CA 94704

COUNTER PRODUCTIVE #1 / $?
8 1/2 x 5 1/2 - copied – 32 pgs
Oh boy. I wasn't quite sure of what to expect when I opened this up, and I'm still not exactly sure of what to think. It is militantly anti-cop and pro-stealing (stealing is good because it teaches stores to have high prices – don't they understand that it just forces retailers to raise the prices?) without having much reason for these unrealistic views. They also are adamantly for destruction, which I don't think they understand is pointless (and contradictory) in the majority of cases. The highlight of the issue, however, was the debate on whether or not beekeeping should be considered cruel, or "unvegan," which I thought could

have been a lot more interesting, but still raises some good points. I'm not sure whether or not to complain about this, or plug it, but either way, you're in for some turbulent reading. (RD)
1102 Pleasant St. #886 / Worcester, MA 01602

DEAD SCENE #8 / $2 ppd
8 1/2 x 11 - copied - 38 pgs
For the most part this is the standard and bland interview(with Disorderly Conduct, The Dropkick Murphy's and The Unruly) and review type zine that covers the oi and street punk scenes. What makes this particular issue interesting though is the short piece by Juan Perez, a Mexican skinhead who's currently serving two years, on prison life. And you thought you had it bad because your tour van broke down. (RM)
PO Box 805 / Allentown, PA 18105-0805

DEATH AND TORTILLAS #13 / $1 ppd or 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Woo wee, this girl sure does travel a lot! I counted stories featuring Little Rock, Vermont, Berkeley, Sacramento, a dream city, and there were probably some others in there too. The girl who does this zine fills it with stuff on the people she has met and things she has seen in her voyages around the country. A fast read with great illustrations. (LB)
Erin McWilliams / PO Box 137 / Fairview, PA 19409-0137

DIG IT #13 / $6 ppd
8 x 11 1/2 - printed - 42 pgs - French
Glossy-covered, nicely printed, pro-looking French zine with interviews with Eugene Chadbourne, a Lunkheads 8-day diary, an interview with Peter Perrett, the Hellacopters, Steve Baise of the Devil Dogs ("chiens a l'enfer," hee hee), Nashville Pussy, the Kaisers, and an editorial or two that I'm just too burned-out from finals to translate. Liked it. And the paper it's printed on is pleasant to the touch, to boot. (TD)
32 Rue Pharaon / 3100 Toulouse / France

DOLL #124 / $10 ppd
8 1/2 x 11 - copied and glossy - 150 pgs
All in Japanese. The layout and color photos are so esthetically pleasing, I wished I was able to read it. It's good to see that cover band 7 Seconds has a place in the hearts of music lovers somewhere in this world, even though they have sucked for at least 12 years now. Many interviews: V.O.D, Bad Manners, The Drones, and Copass Grinderz. Lots of ska info, discographies, etc...Nice, I guess. (CW)
No. 303 Aota Bldg 3-1-9 / Kita, Kohenji Minami / Sujinami-ku / Tokyo / Japan

DOLL #125 / $10 ppd
7 x 10 - printed - 146 pgs
Although I can't read Japanese, there are things which I like and admire about this magazine. They have great photos, cover a wide variety of styles within punk and various international scenes, and maintain a cohesive look and style throughout. This issue features Up Front, Snapcase, Sicko, Tokyo Skunx, Judgement Steve Ignorant/Stratford Mercenaries, and Beer City Records, plus a lot of smaller one page pieces and tons of reviews. It's a great zine to get for the photos, but at $10? I know that overseas postage can kill you, but that places this zine out of the price range of the average punk consumer. Oh well. (JA)
No. 303 Aota Building / 3-59-9 Kita, Kohenji Minami / Sujinami-ku, Tokyo / Japan

DRAWSTRING #666 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Mostly an interview zine, but with a couple good articles on FEMA and its almost fascist emergency powers, and Malathion. The interviews are well done and include Anti-Flag, Shutdown and Blanks 77. There's also record reviews and a cool suggested reading list. (JX)
Anthony Ateek / 3933 Benson Ave. N / St Petersburg, FL 33713

DUMPSTER DIVE #13 / $2.00 ppd
8 1/2 x 11 - printed - 44 pgs
Goddamn, do I hate counting pages. Hey, screwheads, do me a favor and count your pages yourselves! On to DD; this music zine does a descent job at following the MRR columns, interviews & reviews format, but without the columns. My only complaint is that the review section is *way* too long, taking up about half of the zine, and reviews some pretty silly shit, like Bush, The Chemical Brothers and Veruca Salt. Nonetheless, the interviews are entertaining, and the editor seems to know what's up, so I'll let that Bush shit slide. (JC)
PO Box 426 / Norwalk, CT 06856

DWGSHT #10 / $2.50
5 1/2 x 8 1/2 - printed - 56 pgs
This is a modern punk zine. "Punk, Politics, and Radical History", entices the subtitle, with a phallic photo of our-lord that-art-in-heaven in the background. Professional graphic sensibility (although I think that putting other people's ridiculously ugly advertisements in your zine ruins whatever "thing" that you are shooting for) and very competent writing. But it is the content that makes the mag, and here it still ain't more than another overview of subjects many (most?) of us have gone over again and again. Indonesia's invasion of East Timor, Emma Goldman, and Cesar Chavez are all tackled competently. The only article that I was really moved by at all involved the "issue" of racial identity, which although textbookish was thought provoking. Enough. *Dwgsht* is *the* torch bearer of informed leftist punk and worthy enough for that. (AR)
PO Box 28 / Durham, NC 27702

EIGHTFOLD PATH #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
A pretty PC zine mainly consisting of pieces that sound like the writer thinking out loud about a variety of subjects; open relationships, eating disorders, school, depression. Very honest and forthcoming, examining their own feelings which in most cases causes you (well, at least for me) to think about your own opinions. Some of this made me cringe, like the piece on straight edge and the one on open relationships, but that's okay, this is a good zine, taking on a lot of serious and uncomfortable issues. (GF)
Box 22172 / Regina, SK S4S 7H4 / Canada

ENGINE #4 / $3 ppd
8 1/2 x 11 - printed - 68 pgs
Wow. That's what I have to say. Seriously, this zine is so packed with stuff that I don't know where to begin. There

are so many interviews it seems like they never end, and most importantly - they're well done. The questions are well thought out and don't just follow the same script from interview to interview, and Matt has chosen some good, political, outspoken bands with a lot to say. I'm very impressed. This issue features Code 13, Agents of Satan, Seein Red, Charles Bronson, Black Army Jacket, The Pist, Workin Stiffs, Final Conflict, No Less, Capitalist Casualties and Monster X. Great photos throughout, really nice layout, and lots of little extras (reviews, articles, etc) thrown in for extra measure. Definitely a music *fan* zine. Matt's introduction is surprisingly positive for the most part, but does have a hefty dose of cynicism and dare I say bitterness (though his criticisms are really right on). Definitely recommend for fans of this genre, and for anyone who wants to see a well done music focused zine. The only thing left to ask: Are the tiny "I Luv LA" on the cover and the illustration of bombs dropping on San Francisco on the back tongue in cheek or has the Bay Area lost Matt for good? (JA)
Matt Average / PO Box 64666 / Los Angeles, CA 90064

FACTSHEET 5 #62 / $3.95
8 1/2 x 11 - print - 152 pgs
Okay, virtually everyone reading this zine review section already knows about F*5* but just humor me 'cause I only have four reviews this month. First off I was glad to get this because I wouldn't pay money for a zine that accepts advertising for "illustrations of young girls... provocatively showing off...Delightful to the senses. Adults only." Secondly, the new travel section contains writings not only about traveling but people from other countries writing about their own surroundings. It's travel, I guess, if you're sitting in America reading it but still misleading. And thirdly, although they define the listings as "critical review" there is rarely anything unflattering or critical written about any zine, even issues I've read and felt were absolute crap. It's too bad 'cause this is such a good resource otherwise. (TX)
PO Box 170099 / San Francisco, CA 94117-0099

FALSE SENSE #5 / $1 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
I really liked this zine. Interesting, simply written with a good variety. Stories inside range from neo-Nazi's and local rallies to hillbillies and a cool story about a gay student's harassment and revenge. There's a few mini-interviews with Lack of Interest, Parasites, Presidents Choice and No Class. And fortunately only one page of reviews. (JX)
1600 Woodthorne Pl / Greensboro, NC 27407

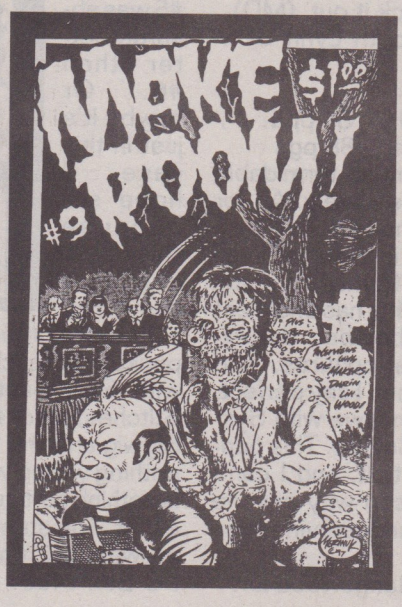
FLIPANT #2 / $1 ppd or trade
8 1/2 x 5 1/2 - copied - 36 pgs
This is a fucking rad old school style skate/punk zine from London. Handwritten stories and pictures about skateboard and fucking shit up. No whining or sniveling here, just having fun. They say $1, but I think it should be at least $2 to cover postage and printing, it's worth it. (TT)
Jono / Flat #2, Kendal Ct., 49-51, Ambleside Ave. / London, SW16 1QE / England

FUNTIME #7 / $3 ppd
11 x 8 1/2 - printed - 52 pgs - Dutch
This zine concentrates exclusively on band interviews and record reviews. Included in this issue are interviews with Ten Foot Pole, SNFU, Lagwagon, Voodoo Glow Skulls, Deviate, Randy plus others. (HH)
Stijn Verbinnen / Beukepleinbaan 30 / B-3110 Wezemaal / Belgium

GEEK AMERICA? #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
An interview with Avail and a pretty cool thing about Cub where each member writes something about their break-up, unfortunately this was very hard to read; not everything needs to be scanned into a computer. At the end of the review section this person writes "Girls; hell on Earth, but worth it someday I guess." I might not have mentioned it, but he includes a review from MRR of his last zine, and the reviewer takes him to task for including a editorial on how fucked up girls are. I know it's annoying when you can't get laid but I usually try to pretend that we're beyond this kind of shit. Maybe when you grow up... (GF)
22682 Napoli / Laguna Hills, CA 92653

GRINNER #4 / $2 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
When I got the last issue of this to review, I was totally nonplused. I must have been in a bad mood, because I had a new appreciation this time around. Funny British humor, and an interview with Wat Tyler where all of them contribute. Silly stuff like lists of things that are annoying, talking to folks about the insane game of Conkers, etc. There's a lot in here. Comes with poster of Blakey from a '70s sitcom called "On The Buses". They use lots of neo-prints on the back cover. (MJ)
Jas & Kelly / 75 Winsover Rd / Spalding / Lincs PE11 1EQ / England

HARO ZINE #5 / $3 ppd
8 x 6 - copied - 68 pgs - French
As one may guess this zine leans towards hardcore. The bands interviewed are Miozan, Blood For Blood, Crooked Cops, Strain, Breakdown, and All Out War. There are also plenty of record reviews. (HH)
Ivan Grunder / Rue B. Menn 5 / 1205 Geneve / Switzerland



HODGEPODGE #2 / $2 ppd
8 1/2 x 11 - newsprint - 64 pgs
This looks a lot better than the last issue, so I am pleased. This is the type of zine that gets better with age, and will prove to be one of the better ones out there. Small amount of writing, and lots of interviews fill these pages. Interviews include Monster X, Ink and Dagger, Antidote, and a great one with By The Grace of God. Photos look great, and the layout is clear and readable. This and the last issue seem like two different zines! (LU)
Michael Schade / 432 Red Jacket Quad / Suny Buffalo / Buffalo, NY 14261

HOOFSIP #37 / $2.00 ppd
8 1/2 x 11 - copied - 26 pgs
Cool cover, an *Eightball*-inspired parody of *Punk Planet*. I wasn't expecting a

whole lot so I was pleasantly surprised by this issue. I now think Haiku Record Reviews should be mandatory for every zine. The interview with Sonic Boom and his instruments/ machines was great also. Some of the stuff is pretty silly, like the tips for watching subtitled movies but overall this is pretty entertaining. (TX)
PO Box 7636 / Bloomfield Hills, MI 48302-7636

ICE-9 #6 / $?
8 1/2 x 11 - printed - 44 pgs
This zine is comprised of interviews with Final Conflict and 30 Foot Fall, zine and record reviews, lots of adds, a F.Y.P. tour diary and one short rant. Most of the stuff is well presented and fairly interesting but overall I'd lump this in with the thousands of mediocre zines that get produced every year. A little originality would do wonders. (RM)
PO Box 6737 / Fullerton, CA 92834

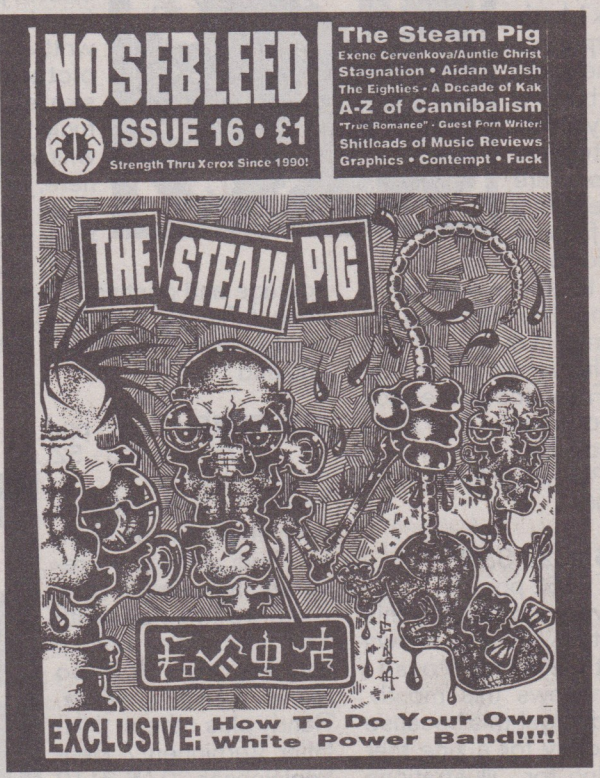
IMMEASURABLE DIFFERENCE #10 / $1?
8 1/2 x 11 - copied - 28 pgs
Average sort of punk zine - there's writing on train hopping, boycotts, travel stories, female genital mutilation, some fiction. There's a cool how-to on making a pinhole camera, an article about having herpes, and an interview with Monster X. This definitely has some good moments, and although I wasn't blown away, if these topics sound good to you, I'd say to check it out. (MD)
Barry Land / 505 South Lynn St. / Urbana, IL 61801

INSIDE FRONT #10 / $4 ppd
8 1/2 x 11 – newsprint – 88 pgs
This is one of the more formidable zines I have run across lately. As for the price, it is more than justified by a 7" by Outlast, which is included in all copies (except mine! Perhaps it stuck around for review?). This has excellent columns on the Unabomber, the examination of counter-cultures, and some perfect (and when I say perfect, I mean *flawless)* interviews with Systral, Stalingrad, and Culture. This puppy is crammed with text, and I can't think of a single reason why anyone shouldn't grace their undeserving eyes with it. (RD)
CrimethInc. / 2695 Rangewood Dr. / Atlanta, GA 30345

JERSEY BEAT #61 / $2 ppd
81/2 x 11 - newsprint - 128 pgs
What can I say, its *Jersey Beat.* There's interviews with Promise Ring, The Smithereens, Bouncing Souls, Jennifer Convertible, Fur, and Everclear, all of which proves that *Jersey Beat* will interview just about anyone. There's also all the usual reviews and a surprisingly good article by Mykel Board on Mongolian Metal. (SS)
418 Gregory Ave / Weehawken, NJ 07087

JUSTICE SOCIETY #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 20 pgs
A nice looking zine with surprisingly little substance. An interview with the Jeff Humphrey Trio, some record reviews, and two short "my zine sucks but I feel the need to do it anyway" rants. Even though he says he labored over it, it doesn't look like much effort was put into this at all. (JA)
Joe Hays /
61 Hacklebarney Rd / Long Valley, NJ 07853

LEGALIZE MURDER #5 and #6 / $1 ppd each
8 1/2 x 11 - copied – 24 and 16 pgs
Despite the seemingly natural (and logical) progression of a zine getting better as it goes along, in this case, #5 was absurdly better than #6. Or maybe it's just in this case. I hope so, because this zine has a damn fine sense of humor that I will warn all PC punks to steer clear of. #5 has interviews with Sick Bastards, Anti-Flag, L.E.S. Stitches, and #6 has interviews with Bigwig and the Distorted, while there is nothing wrong with the interviews, there is nothing particularly special about them, either. The standout of this zine, however, was their pro-toilet articles. (RD)
PO Box 14007 / Lenexa, KS 66215



MAKE ROOM! #9 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
The editorially - endorsed cocktail of the issue involves 1 oz. gin, 1/2 oz. apricot-flavored brandy, 1/2 oz. dry vermouth, 1/4 tsp. lemon juice, and 1/4 tsp. grenadine, shaken with ice and strained. Many record and film reviews, Blacktop/Fireworks honcho Darin Wood, a fancy zombie cover by Merinuk, and a tell-all interview with the Makers where the reveal themselves to be the thoughtful, misunderstood boys that you always knew they were. (JH)
3118 Keller / Temple, TX 76504

MATR PAPROKA #9-10 / $3 ppd
8 x 6 - printed - 148 pgs - Polish
This has to be one of the best zines in the world that merges punk with anarchist political issues. This issue covers scandals in the UN peacekeeping forces, that is UN troops also enjoy torturing and raping people. Also covered is an article about road building in Poland that will benefit US and German corporate/military interests. And of course the Polish people will be forced to pay this bill. There are also other articles, some band interviews plus plenty of record reviews. (HH)
Filip Majchrzakowski / PO Box 13 / 81 806 Sopot / Poland

MOLOKO PLUS #8 / $? ppd
11 x 8 1/2 - printed - 52 pgs - German
More ska style punk from a zine that is well thought out. This issue includes interviews with the bands Bruisers, Lurkers Major Accident and Last Year's Youth. There is also a history of the fanzine Shock Troops and finally an article on soccer and beer. Finally, included are plenty of reviews and ads. (HH)
T. Ritzki / Feldstr. 10 / 46286 Dorsten / Germany

MOLOKO PLUS #9 / $? ppd
11 x 8 1/2 - printed - 52 pgs - German
This zine centers itself around the ska scene in Germany. There are interviews with Hotknives, The Voice, Boots and Braces plus a long article by the editor and his connections to the scene. Finally there are plenty of record reviews and ads. (HH)
T. Ritzki / Feldstr. 71 / 47055 Duisburg / Germany

MOTION SICKNESS #5 / $??
8 1/2 x 11 - newsprint - 72 pgs
The cover of this thick punk zine says,

"Just another MRR clone...", well, looking through it, I have to agree. A couple of differences worth noting are the bigger ads, and (admirably), the whole thing is supposedly done by only one guy. Either Phil is lying, or working very hard! Interviews with U.K. Subs, Quincy Punx, Thrall, Jen Angel, Blanks 77, Gaza Strippers and Naked Aggression. Columns, book / zine / music reviews. If you like MRR, here's more of it. (TT)
PO Box 24277 / St. Louis, MO 63130

MUTE #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 46 pgs
Creative, and interesting Christian zine. Lots of writing, and it focuses around music and God. Interview with Five Iron Frenzy, and a long in depth focus on Downset. A bit heavy on the Christian tip for me, but someone else may really enjoy this and want to learn more about it. (LU)
1308 Clearview Dr. / Mt. Juliet, TN 37122

MY LETTER TO THE WORLD #14 / $1 or 3 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
This was a fun read - this issue is like a punks travel guide to London, although a bit on the touristy side for me. But still fun!!! It's got tips on toilets, taxis, the tube, drinking, food, all that stuff. There's also some Q&A with Electric Frankenstein, and other random writing that didn't really grab me as much as the London stuff...(MD)
PO Box 40082 / Berkeley, CA 94704

NATURAL MYSTIC #5 / $2 ppd
8 1/2 x 11 - copied - 12 pgs
After reading and reviewing what feels like a million zines, I have finally run across an original topic: Yeast infections explained candidly. And that was only the opener of this issue dedicated to hardcore music of Buenos Aires. Inside are interviews with Mindblock, 720°, and Vieja Escuela. The issue concludes with a scene report from Rio. Well done, and packed for only 12 pages. (JX)
C.C. 3893 / Buenos Aires / Argentina

NOSEBLEED #16 / $4 ppd
8 1/2 x 11 - copied - 32 pgs
A new issue of this anger-fueled Irish zine. In this issue, the cover story is an interview with editor Boz's own band, The Steam Pig. Also included is an article chronicling the career of Exene Cervenka, a porn story, and a lengthy, hilarious dissection of all things eighties, and a detailed how-to on starting a successful White Power band. Fans of the genre will note a healthy spattering (!) of drawings of big, hard, spurting penises. I like drawing them too, it makes up for me only having a little one. (AM)
Nosebleed Press c/o Der Bunker / 55 Fontenoi St / Phibsboro / Dublin 7 / Ireland

NOT MY SOCIETY #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
A thick, political punk rocker anarchist fanzine, the type I seem to find less and less of these days. Music reviews, rants on the War on Drugs and contradictions in the Bible, interviews with the Profane Existence people, and so on. Dense with writing and information, editorializing, and the occasional "Arnie" graphic. (JH)
PO Box 821 / Valley Stream, NY 11582

PAPER TIGERS / $2 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
Packed with political and social commentary, citing everything from Situationist to Buddhist theory. A cool interview with author Roxanne Dunbar-Ortiz about the Green Corn Rebellion, rants about war and the new world order. Comes with a Farmer's Liberation Army patch that shows two crossed machine guns and a pot leaf. If this is a first issue, it's an awesome start. (TT)
PO Box 2945 / Tulsa, OK 74101-2945

PERSONALITY LIBERATION FRONT $1 / $3 ppd
1/2 x 11 - copied - 32 pgs
Cool punk rock zine with herbal remedies, stuff on Nike, worship of Poppy Z. Brite, and the coolest manifesto of the Wimmin's Anti-Ironing Federation which is really funny. Reviews, rants and raves. Comes with a poster/dartboard of Pauline Manson. Has a riot grrrl-ish, feminist slant. (MJ)
PO Box 3023 / South Brisbane BC / Qld 4101 / Australia

PLAGUE DOG #1 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pgs
This is written pretty well. Stories and writings that are on the personal side. The editor touches on consumerism, high school, Aikido, and more. I like the personal approach to this, and the best thing is that it has a point and didn't leave me bored. Nice first effort for this one. (LU)
Eve / PO Box 15306 / Santa Rosa, CA 95402

PLASTIC BOMB #21 / $ 4 ppd
11 x 8 1/2 - printed - 132 pgs - German
Lots and lots of punk in this fun reading zine. This issue has interviews with Terrorgruppe, Wohlstandkinder, The Cramps plus others. There is also stuff on the punk house in Hannover, Chaos Days and scene reports from Finland and Bulgaria. Finally there are plenty of cool ads and reviews. This zine is a must if interested in the German punk.
Michael Will / Forststr. 71 / 47055 Duisburg / Germany

PLEXIFORM #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This is a super cool zine done by a teenage Canadian girl. She fills the zine with thoughts on rape, her life, mom, trip to England, and lots of teen angst. I can definitely relate. (LB)
Claire Pepper / RR#1 Pembroke, ON / K82 6W2 / Canada

PLOT #12 / $4 ppd
11 x 8 1/2 - printed - 72 pgs - German
This issue centers around sheep as a metaphor for people, which must mean we punks are independent non conformers. There is a band interview with Steelpole Bathtub, plus an interesting article on animals and human made environments. Also included are lots of record reviews, ads and interesting photos. (HH)
X-mist / Postfach 1545 / 72195 Nagold / Germany

PUNK PLANET #9 / $2
8 1/2 x 11- newsprint- 168 pages
It's really hard to find fault in a magazine that, in my eyes, has consistently improved with each issue. I suppose the best way to characterize *Punk Planet* is by saying that they have an incredible knack of filtering through most of the crap in the underground and providing the reader with a fairly relevant view of the multifaceted punk/DIY scene. Listing the contents alone would interest one in buying it. There is a fairly long interview with straight-edge hardcore idols Porcell and Ray on their currents projects and views on the scene. Also there is a Charles Maggio and Stewart Home interview.The DIY files section this month is on novel writing, and two journalist-styled articles: one on the

squatter crisis in Germany, the other on the especially scary Promise Keepers convention in DC. I'll be reading this issue beginning to end on my flight to my parent's house in Jersey this weekend. (CW)
PO Box 464 / Chicago, IL 60690

PUNK PORN #2 / $1 or trade
5 1/2 x 8 1/2 - copied - 40 pgs
A zine for the Vans Warped Tour generation. Features an account of running away from home, getting a press pass to the Warped Tour (might as well give up now, kid, the glory doesn't come much sweeter than that in fanzine-land) and interviews with Millencolin and Tripwire. They talk about the members of Pennywise and the other Warped bands as if they're experiencing a sighting of Jesus or Mother Teresa or Jon Bon Jovi or something. (AM)
309-3953 Godwin Ave / Burnaby, BC / V5G 4A1 / Canada

PURE PUNK FOR RAW PEOPLE #6 / $3 ppd
8 1/2 x 6 - copied - 28 pgs - Italian
"Only punk-oi-old-school hardcore-streetpunk stuff! No racist scum or political bullshit, pop punk, emo, sXe, metal, MTV punk stars!" it says on the first page. Interviews with NYC's Sickoids, Red Tape, an old interview with GBH taken from an Italian punk zine from '84. Music, fanzine reviews, gig reports and "spiky hair drunx punx pictures"...exactly what I would have read and written ten years ago if I were Italian. (TD)
Alex / Via Passo di Badignana no. 16 / 43100 Parma / Italy

R.T.R. #11 / $1 ppd
8 1/2 x 11 - printed - 32 pgs
Wow, this zine has both an interview with the Mighty Mighty Bosstones and Christian punkers. That's pretty special. This strange zine was centered around the Erie, Pennsylvania scene and included lots of interviews and nice photos. (LB)
3306 Buffalo Rd. / Erie, PA 16510

RIPPING THRASH #14 / $3
6 x 8 1/4 - printed - 44 pgs
I've always maintained that the world needs more punk music zines with interviews of bands I've never heard of- like Disorganized, Global Holocaust, Rot- and pages and pages of music reviews (& a few zine reviews). *Ripping Thrash* includes not one but *two* Slovenian scene reports (is that really necessary?), a questionable account of poverty in Canada (personally, everyone I know in Canada under 24 is on welfare) and some good ol' d.i.y. introspection. But, hey, if *MRR* sucks so bad, why'd you send us the zine, kids? (KW)
Steve / PO Box 152 / Burton-on-Trent / Staffs, DE14 1XX / England

ROCKFORD SUCKS #1 / 2.00 ppd
8 1/2 x 11 - copied - 38 pgs
Columns (none particularly good), interviews with Sloppy Seconds (boring) and Jerry Only from The Misfits (*godamn* is that guy self absorbed) and reviews. Pretty standard, but there's room to improve. (JC)
PO Box 7172 / Rockford, IL 61126-7172

ROCKTOBER #20 / #3.00 ppd
8 1/2 x 11 - printed - 76 pgs
I'm a little uncomfortable with the fact that a lot of so called zines these days seem to be showing up with glossy, full color covers. At the risk of sounding hopelessly behind the times that's not quite the picture that pops into my head when I think of the word "zine". On the other hand, anyone that includes the complete discography of Dolly Parton, and an interview with the Mysterions, can't be all bad. Plus tons of comics and all the other stuff you've come to expect. (JW)
1507 E 53rd St. # 617 / Chicago, IL 60615

SDZ #4 / $2
5 3/4 x 8 1/4 - copied - 80 pgs - French
Another somewhat typical, pretty well-done thick photocopied punkzine with the wonderful, wonderful bonus of many fine Betty Page pictures. Articles and interviews with the Voyeurs, the Coyote Men, Killer Kowalski, the 1-2-5, Adam West, the Kiss-Offs, the Syphilitics, the Penetrators, more Betty Page, an article on the history of Hardcore Punk Rock in Italy (but they don't mention my favorite hc band ever in the whole wide world, Cheetah Chrome Motherfuckers from Pisa - what gives?), an interview with Mike Watt in which he discusses his opinions on Madonna and his dealings with J. Mascis (ugh), and more. Pretty nice. (TD)
Laurent Levy / impasse Janine / 95220 Herblay / France

SHAKEFACE #2 / $.50
7 x 8 1/2 - copied - 42 pgs
Lots of fun silly stuff here. Things like comics of how to tell the difference between the two types of indie rockers and a drawing of tickle me Emo. Interviews with The Articles and Koan. Lots of show reviews, a little too much ska for me. Mostly good sarcastic stuff. I didn't like the comic about some girl superhero going around shooting frat boys. My suggestion would be don't hang out with frat boys. (GF)
15 W. McMillan Ave. #2 / Cincinnati, OH 45219

SISSY #7 / $1 ppd
7 x 8 1/2 - copied - 24 pgs
This zine is somewhat entertaining, but still not for me. The highlight was the piece on the one man band, Atom and His Package. OK, the cybersex things were funny too. I was turned off by shit about MTV programs and the piece comparing Sprite and Miller Lite ads. Fuck that shit! *Sissy* goes for humor but it's not that funny and completely lacks any kind of punk edge or attitude. (JM)
111 Dallas Ave. / Newark, DE 19711

SOCIALLY FUCKING RETARDED #1 / $3
7 x 8 1/2 - printed - 80 pgs
For those of who stayed home from the Killzine tour last summer, those self obsessed rock star celebrities have put out this tour diary-gossip ragzine resource (distribution, internet sites, zine libraries, etc.) to explain their own side of the Killzine tour, misunderstood and lampooned by many a zine enthusiast. Each participant includes snippets from their own tour diary with busted septic tanks, run ins with wild animals, dreadful food, uppity drag queens, and the weight of selling out the zine scene on their shoulders, complete with family fun snapshots. Some of the email/ alt.zine transcriptions are a little dull, but there is plenty of shit talking and the "inside scoop" to make this one glorious piece of work that documents how fucked up and how fun our little "community" can be. This is an absolute *must read* for anyone even remotely interested

in what the zine world is like beyond the xerox machine. (KW)
Killzine / PO Box 3166 / Hollywood, CA 90028

SOMETHING FOR NOTHING
#38 / one stamp
4 1/4 x 7 - copied - 32 pgs
I was deeply confused by this one. I'm reading along and by the second or third page I realize this is a Christian zine, full of articles about praying in parking lots and learning to love Catholics. Then out of nowhere comes this article on copying techniques by Aaron Cometbus. Weird. Anyway if your into copy machines or stories about spiritual vacations maybe this is for you. (SS)
516 Third St NE / Massilon, OH 44646

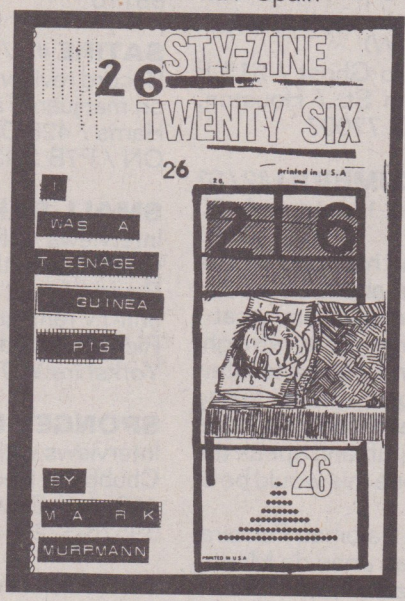
SPAGHETTI DINNER AND DANCING
#10 / $1 ppd or three stamps
8 1/2 x 5 1/2 - copied - 28 pgs
A welcome relief from the standard punk zine recipe, this issue mainly focuses on camping and hiking in the woods around Montana. Instead of pictures of bands and punx, there are maps of wilderness, and pictures of dogs. Most of the stories are autobiographical and very well written. Also includes some activism and record / zine reviews. (TT)
PO Box 2536 / Missoula, MT 59806

STRONGLY OPPOSED #1 / $2 ppd world
5 3/4 x 8 1/4 - copied - 28 pgs
S.O. is all political-type writing and political band mail interviews. I appreciate where the editor is coming from but the writing is all pretty typical, like any other young political zine. Active Minds and Battle of Disarm in particular have good things to say; also featured are Disclose and Yuppiecrusher. No ads, reviews, or bullshit really. I hope Raina sticks with this, I would love to see an improved #2. (JM)
PO Box 692 / Wolverhampton / WVI-IXP / England

STUPID YOU #3 / $?
8 1/2 x 5 1/2 - copied - 80 pgs - German
A thick, nice looking cut and paste zine that I can't read one word of. Covers punk/oi/ska and is packed with interviews, news, reviews, and columns. Interviews include: Goyko Schmidt, Schlemihl Records, Brat Beaters, Skalcoholics, Nordland Records, and Bierpatrioten. (JA)
Marko Draewe (Fiedler) / Schwedter Str. 94 / 17291 Prenzlau / Germany

STY #26 / $2 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Subtitled "I was a Teenage Guinea Pig", this chronicles the editor's stints as a medical test subject in D.C. and earlier adventures as a seller of plasma. He is inspired by his discovery of Guinea Pig Zero zine on his way to a test and weaves bits of that in. It reads from back to front, which is kind of annoying. Pretty absorbing and interesting. (MJ)
PO Box 2192 / Bloomington, IN 47402

SUBURBIO #14 / $?
5 1/2 x 8 1/2 - copied - 16 pgs - Spanish
I would say this is Spain's answer to "Tales From Blarrg" for those of you who are familiar with that zine. The layout is kind of chaotic but still very readable and the contents consist of short stories, rants and a bunch of funny cartoons. Thankfully the review section was only about a page. If you read Spanish or want to learn look for this. (RM)
Felipe De Paz, 9 40 4a / 08028 Barcelona / Spain



SUBVERSION #5 / $2
8 1/2 x 5 1/2 - copied - 36 pgs
Another great issue from Mr. Rogers. He has a good sense of humor, which makes all of his shit talking (some may say whining) much more palatable. It's kinda funny, his letters section consists only of a retort he wrote to a punk planet zine reviewer. Well, I like people who aren't scared to step on a few toes, so hell, I'd back him up in a bar fight. In this issue he talks shit about the S.F. punk scene (there's something new), school structuring, temp. agencies, Tim Yo, the President, and S.F. office buildings. A nice pro-choice essay, beer, zine, show and record reviews round it out. I'd write more about this zine, but Master Tim just called for me to wash his feet again... "Yes Sir, I'll be right there!"...(TT)
PO Box 320141 / San Francisco, CA 94132

THE FLAGBURNER #2 / $3.00 US $2.50 Europe
8 1/2 x 5 1/2 - copied - 36 pgs
This is an entertaining, somewhat anarchist zine from Finland, most of which is given over to competently done, although predictable interviews and reviews. The parts that stood out for me were the little bits of personal/political writing that were stuck in between the various interviews. Nothing too heavy or overbearing, just one persons observations and opinions, presented in a fairly straight forward manner. (JW)
Janne Nyström / Kuusmiehenpolku 6A / 00670 Helsinki / Finland

THE NEUS SUBJEX #'s 10-13 / S.A.S.E.
8 1/2 x 11 - copied - 2 pgs
More of a newsletter than an actual zine, this is crammed full of opinions, insults, information, and random punk stuff. Very hard to read, but totally worth the effort. For the cost of a stamp and an envelope, you know you can't go wrong. Oh yeah, they have a bad attitude. (JW)
PO Box 18051 / Fairfield, OH 45018-0051

TRUST #66 / 4DM & postage
8 1/4 x 11 3/4 - offset - 72 pgs - German
Dolf has been putting out this zine since the Reformation, back in the days of our ol' buddy Winni Wintermeyer's *Nasty Facts* and the Gutenberg press. With the demise of *Zap*, *Trust* remains the longstanding champion of German zinedom. In this issue, he highlights Another Problem, Millencolin, Apocalyptica, Dimension, Scmbucket, Betty Bitch, beer, and (ugh!) Samiam. Reviews and especially band tour schedules are a trademark here, too. I myself am eternally grateful to Dolf for teaching me the word "shtaubsauger", which means vacuum cleaner in German. (TY)
Postfach 431148 / 86071 Augsburg / Germany

UNDERGROUND SUPPORT ZINE #2 / $2 ppd
5 1/2 x 8 - copied - 28 pgs
A zine primarily covering the Netherlands and (in general) the European punk scene. There is a scene report on the small town of Alkmaar, which is outside of Amsterdam. There is a who's who listing of DIY distributors. Lastly, interviews with Insane Youth, No Men, and Seein Red. Good reading, especially for the folks in the Netherlands. (CW)
Richard Ups / Plesmanstraat 321 / 3769 HK Soesterberg / The Netherlands

VICIOUS KITTEN #6 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 22 pgs.

First off, I'm guessing on the price above - it's free in Australia, but international postage isn't . The self-described "Rock 'Zine That Bites", featuring an interview with the reformed Dictators, Radio Birdman, Jerry Nolan, Wayne Kramer, Nikki Sudden, and the usual reviews and enthusing about music and all things related. Their hearts are in the right place, they have good taste in music, and their record reviews were far and away better than any of the ones I wrote for this issue of MRR. The Alice Cooper feature was a nice nostalgic excursion for me as well. (JH)
GPO Box 20 / Canberra / Act 2601 / Australia

VISION ON #13 / send some $ for postage
8 1/2 x 11 - offset - 40 pgs
This is a pretty rad British punk zine. I love the sense of humor, the interviews are great, the writing is good. Record labels have a pretty big focus here - interviews with Dischord, Damaged Goods, Crypt, BYO, and Speedowax, as well as a contributed column from Suspect Device. The questions are generally thoughtful and interesting. Plus there are interviews with Samiam (oh well), the Cramps and Auntie Christ. For those of you who like reviews, there's loads of them. Plus a punk perspective on the Reading Festival, some info on the Dublin DIY Festival, and if that wasn't enough, a brilliant tour diary by Sean of the amazing Wat Tyler. The thing that won me over was the "why cats are better than dogs" piece. (MD)
Vision On / 27 Springbank Croft / Holmfirth / W. Yorks HD7 1LW / UK

WAR CRIME #7 / $2
8 1/2 x 11 - newsprint - 48 pgs
Unlike most of its ilk *War Crime* favors content over style. With a simple presence WC allows its subjects to speak for themselves instead of pontificating at the expense of truth. Within is a History of the Sea Shepard's, Reprints from the Mumia groups fighting for his freedom, an interview with Greg Jackson (of Black Autonomy International, a "black anarchist" group), and other subjects of note. (AR)
PO Box 2741 / Tucson, AZ 85702

WARHEAD #14 / ?
8 1/2 x 11 - printed - 38 pgs
International Punk Galore! This zine comes out of Slovenia and features interviews bands from Canada, U.S.A., Spain, Sarajevo, Sweden, Germany, and much more. Politically oriented, very cool, and very informative. (LB)
Goran Ivanovic / Vrhovci C. XXI/25 / 1000 Ljubljana / Slovenia

YOU AIN'T PUNK #3 / $1.00 or trade
8 1/2 x 5 1/2 - copied - 40 pgs
Hey, this is pretty good. It's got a decent sense of humor, and some good things to say. Mostly it's a collection of random personal writing with a bunch of reviews and some comics thrown in for good measure. The layout is unpredictable in a good way, while remaining completely readable. I especially liked the anti-vegetarianism rant and the handy guide to Thai phrases. A bargain at the price. (JW)
c/o Ghost / 515 E 8th St. / Houston, TX 77007

ZUMBIDO #2 / $?
6 x 11 - printed - 20 pgs
I have no idea what the hell most of this is zine out of Brazil is about because I don't speak Portuguese. From what I can see it looks like a pretty straight forward music type zine with band interviews, adds and record reviews taking up most of the space. If you're curious about Brazilian punk stuff and speak the language then I suppose this would be of interest. (RM)
Danubio Aguiar / Rua Salomao Ferreira, 145 / Vila Rosaly / Sao Joao de Meriti - RJ / 25510-170 / Brazil

MORE LISTINGS

BELCHIN WAFFLES #2 / free
Interviews with Brand New Unit, Trunk, Funny Farm, and Sicko. Show , zine and record reviews.
17611 NE 108th Way / Redmond, WA 98052

FALSE SENSE #4 / $1.00
Lots of reprints in the vein of Mumia Abu-Jamal and Rod Coronado. A few short rants of the Church and "stupid politics".
1600 Woodthorne Pl / Greensboro, NC 27407

IHTEZ LIKES SHIT / $?
60 pages of poorly drawn comics that reminded me of a couple of 13 year old boys trying to impress each other with grotesque, homophobic drawings of their friends and enemies. I wasted my time looking at this, don't you waste yours.
2423 Magnolia B-400 / Oakland, CA 94607

LOOK THE OTHER WAY #5/ $2.50 ppd
Some reviews, old fliers. Not overly exciting.
PO Box XX 8183 / Victoria, BC / V8W 3R8 / Canada

PROX #7 / free + 1 stamp
Basically, one long but good/strange rant.
PO Box 36 / Saratoga Springs, NY 12866

ROOM 101 #8 / $1
A cut out of a Dear Wandi article, a short story, and a "system" rant. Decent, if not a little thin for a dollar.
PO Box 11136 / Bainbridge Island, WA 98110

SATIRE #9 / $1 ppd
Record reviews, zine reviews, a reprint on marijuana, and not much else.
Harris / 428 Oliver Rd. / Thunder Bay, ON / P7B 2G3 / Canada

SMALL SAILOR #5 / 50 pence
Interviews with Down By Law, Final Conflict, and the X-rays. A Car Booty Review (must be an English thing), an anti-TV rant, and some horrendous art.
Rich / 39 Station Road / Thrisk, No Yorkshire Y071QH / England

SPONGEY MONKEY #6 / $1
Interviews with the Peechees and The Chubbies. Record and zine reviews.
416 Jeff Davis St / Waveland, MS 39576-3226

THE RIGHT PATH #2 / $1 or trade
Zine and record reviews, interview with Fall Silent, and a couple of pages of graffiti pics.
Josh Engineer / 49 Wilcox St. / Rochester, NY 14607-3832

WOUNDIG #4 / $1.50 ppd
A couple of mundane comics about some stuff that could have been interesting - crashing your sister's party and crossing the border to the U.S. to go camping- but no. Oh well.
Kristy Shmisty / 104 Union St / Nelson, BC / V1L 4A2 / Canada

I've known Vique Martin through reading and trading zines. I have always liked and respected her work, and she is one of the more prolific and outspoken women in the scene. This is my attempt at getting to know her a little better. This interview was conducted this summer over email.

MRR: First of all, a little background info such as when you started, what inspired you to start your own zine, and how it has changed or progressed over the years?

Vique: I started *Simba* just after graduating college, in the summer of 1992. I suppose I just felt like I had a lot to say. It's progressed though a regular interview kind of thing stage, a best forgotten far-too-emo stage, a more politically based articles stage, to what I hope is a balanced kind of thing, with a bit of all of those things. I think my writing has greatly improved over the years, especially in the last two issues, and I simply cringe when I look at the old ones.

MRR: I also want to know some more personal stuff like how old you are, what you are doing with your life right now, and that kind of stuff.

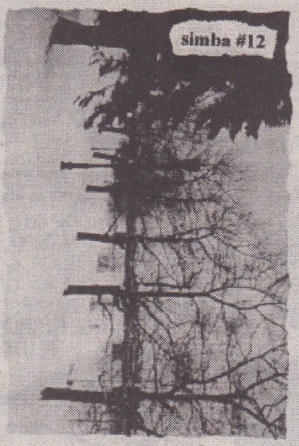
I'm twenty-six and five days old. My life is spent running a big record/zine/etc distribution here in England. I also run Simba Records, and do a bunch of stuff like promotion for Revelation, Edison, Desperate Fight Records, etc., as well as booking tours for bands. I live in Leeds, with two nice kids, and generally spend all of my time doing/organising punk rock. With the rest of my life I read books, listen to jazz, and write to the man I'm currently in love with, who lives in the North of Sweden. So, I've been traveling there quite frequently over the past year. I guess I spend a lot of time at home, but I work super long hours [12 or 14 a day] to compensate for traveling quite often, which I think is one of the main perks of being my own boss - work like crazy and then take a vacation and then get behind again and repeat the pattern. It's a good life.

MRR: What characteristics do you feel make up a good zine? Also, please state bad characteristics which turn you off to a zine.

Vique: I don't really read that many zines. They either bore me or embarrass me most of the time. I prefer to read books. The zines I do like tend to be few and far between, mostly those that are more personal rants, not on the emo side of things, but more on the "this is what I think" side. I don't really read interviews or reviews, so music based zines bore me, with the exception of *HeartattaCk* and *Handbook for Revolutionaries* [Swedish based zine] for I think they stand out from the crowd. The most important thing in a zine is that the personality of the write/editor shines through. I think that most people, whether they like Simba or not, can't say that it lacks personality.

MRR: How do you feel about being a woman - both in punk and in zines? Most of the time girl punk zines either get stereotyped as riot grrrl or personal - but those aren't really the things i think of when i think of *Simba*.

Vique: I am glad that I am a woman. I like being female. In punk I guess I get more respect and more attention due to my gender. if I was a boy I'd be less special and unique. Which is bad in itself, but I won't deny that I like attention [Leo by starsign and Leo by nature]. I don't think I have ever been lumped together with either of the stereotypes that you mention, which I am glad about.



MRR: Do you get a lot of reader response to issues of *Simba*?

Vique: Oh yes. I get a lot of people who write and tell me how much they like it. I guess I've always had that, especially in the early days, probably peaking around issue five. And then issue nine [which was about the death of my mother] received lots of reader response, mostly with condolences, which were all very sweet, and many letters from people who had suffered similar losses, making the whole thing seem more worthwhile and definitely more rewarding than any other issue. People tend to respond less often these days. But I still get little lonely emo boys writing to me with all of their troubles, like I can solve them or something. Perhaps because I am so open about my feelings, people have always decided that I should be the one that they tell all their feelings to. I don't mind, but it's a bit strange sometimes. Once I got a really sad letter from the East Coast from a boy who'd been raped by his male friend, and he said that "as you feel like a sister to me I feel I can tell you this stuff" and poured his heart out, and didn't sign it. It came years ago, and it still worries me. I guess that's the sort of reader response that sticks in my head.

MRR: Talk about the issue of competition between women in the scene.

Vique: I think it's a real problem. I try to be nice to girls at shows. I'll smile at them and try to be nice, because I know that to receive a stony stare from a girl at a show is kind of far worse than from a boy. I've been to oh so many shows in oh so many different cities and countries, and I know the difference a smile can make. There is obviously competition in terms of hardcore in general, the same way that there is amongst boys. The "scene hierarchy" is real and concrete, as much as we try to ignore it. And it's there regardless of gender.

MRR: Have you ever been in a band?

Vique: I'm tone deaf. Seriously. I'm the only kid you'll ever meet who can change the tune and the key in the same line of a song. Awesome huh? I, unfortunately for those around me, think I sing in perfect tune and key all the time. Years of being told otherwise have illustrated my bias, but never mind, eh?

MRR: Do you think you'll be doing *Simba* for a long time? What other projects are you working on? You do a distro, right?

Vique: Yes I do a distro, and that takes up so much of my time that it doesn't leave a great deal of time for working on projects such as putting zines out, which is why they are pretty much an annual thing these days. In the meantime I am writing columns/articles for other zines, such as *Dogprint*, *Handbook for Revolutionaries* and *HeartattaCk*. That keeps me off the streets.

MRR: What do you feel is the most detrimental aspect of the Punk Rock scene?

Vique: People. I think that the negativity and cynicism of people is so hard to combat, as is their apathy. To do anything in Punk Rock you have to first combat the wall of kids who are going to criticise and pick apart whatever you do. Some people ignore them [I do] but it wears you down, and in the end you think "why bother?" I am one of those irritatingly optimistic and generally happy/content people, and find it really hard to identify with the apathetic and critical nature of most people

MRR: What kind of things motivate and inspire you?

Vique: People. Like my best friend David in Sweden will motivate me to do things due to his encouragement and support. I doubt I'd have finished a zine if it wasn't for the love of my friends, you know? People mean everything to me. My friends mean everything. They just inspire me to do missions, and then I get a bee in my bonnet and they must be done. I just finished a five hour mission of making a stuffed boar for my friend Kris. I'll do anything for my friends. they are my motivation and my inspiration.

MRR: You've traveled to America a couple of times, do you feel that punks/kids in the US take their scene for granted?

Vique: Yes. They totally take for granted that there'll be touring bands, that the bands will be able to play shows that are well-enough attended for the bands to be able to break even, etc. That's to different to how things are here, where a show is incredibly successful if eighty people turn up. It's on such a smaller scale here. The kids who live in big scenes don't know they're born.

You can get copies of Simba from Vique at PO Box 340, Leeds, LS4 2XU, England or contact her at 101336.555@compuserve.com.

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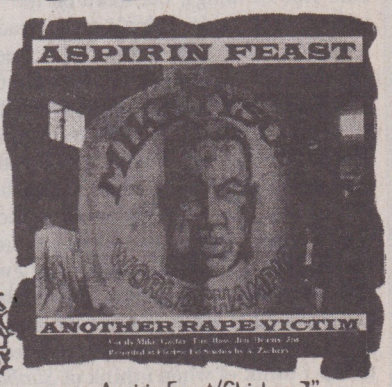

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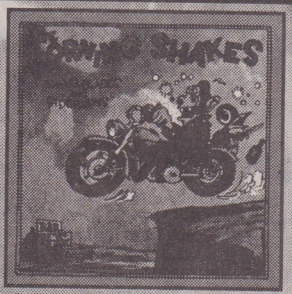

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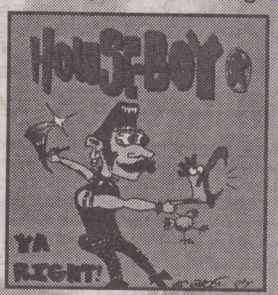

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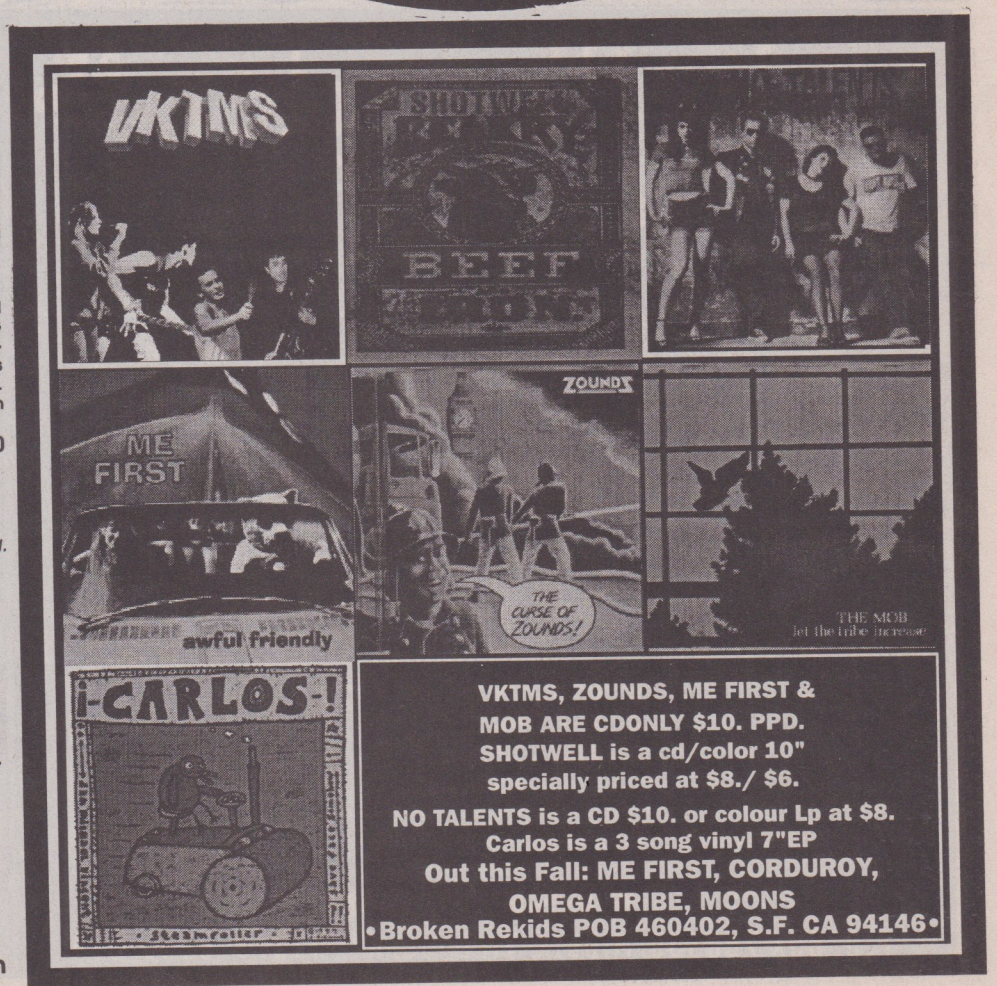

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2009 LOW MEATO-Dopey Love B/W Young and Dumb 7"
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2012 IRON PROSTATE-Bring Me The Head of Jerry Garcia B/W Volunteers 7" Featuring George Tabb
2013 DOGBOWL-I'm Drunk Every Night Because of the Blue Fur Bosom Girl B/W The Man w the Plucked Out Eyes 7
2014 FLY ASHTRAY-Soap 7" EP
2015 FUNCTIONAL IDIOTS-He's Dead Jim B/W Hurt the Bunny 7"
2016 PIGPEN-Tard B/W Tsunami Butt and Alcohol 7" EP
2017 SHAVED PIGS-Big Brass Knuck B/W Public Notice Music 7"
2018 V/A TOMMY(IN 7 MINUTES)-Dumbrock Volume 5" EP With Alice Donut, Sea Monkeys, Lunachicks, and more
2019 ARTLESS-Harass B/W I Touch Myself(Divinyls) 7"
2020 WEEN-I'm Fat 7"
2021 LOS GUSANOS(CJ Ramone)-Quick to Cut B/W Ride 7"
2022 LUNACHICKS-C.I.L.L B/W Plugg 7"
2023,2024 V/A-DUMBROCK VOL 9&10(*the disco years*) double 7". Counts as 2 7"s. With Sea Monkeys, Alice Donut, Wives and more trashing disco tunes.
2025 RAMONES SONGBOOK(as played but the Nutley Brass) Volume 1. 7" EP (last copies left!)
2026 WIVES-Girly Girl 7"
2027 MURDER JUNKIES-The Right To Remain Violent 7" EP
2028 YUM YUM TREE-Riot Up Your Ass 7" EP
2103 SEA MONKEYS-Nipseyland B/W Oh No, I'm Sammy Petrillo 7"
2105 WIGHAT-Mr. Nobody B/W Loser, Nerd, Freak, Geek 7"
2106 SEA MONKEYS-Bowery To Bagdhad 7" EP
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gilmans kill the new year ad

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sat-17-his hero is gone-stjames infirmary
sun-18-geekfest
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sat-24-the criminals-axa-subincision
fri-30-filth fc-working stiffs-loose change
sat-31-metal madenss=creeping death-motley jews

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fri-06-B.o.b. festival-united blood-1332
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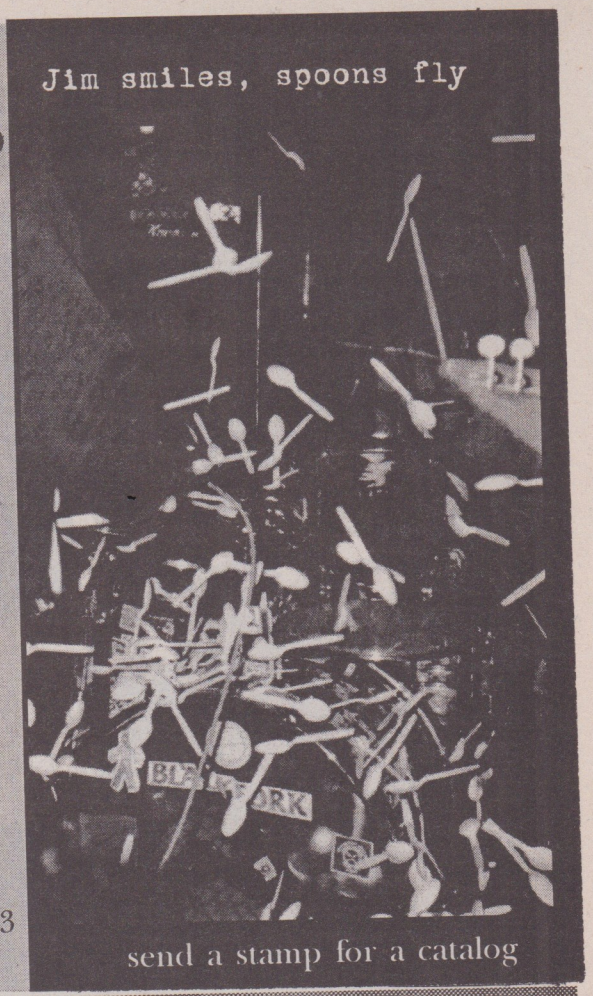

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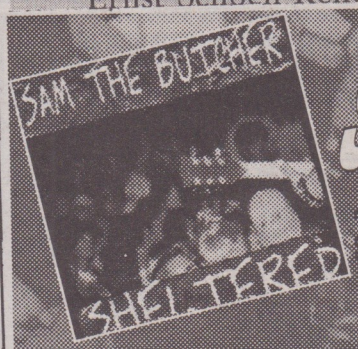

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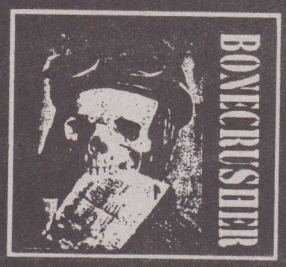

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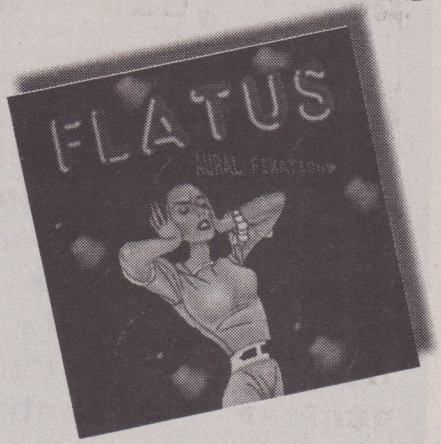

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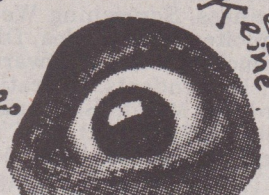

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MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..." Anyway, that said, we're interested in hearing your stories about MRR classifieds for an upcoming article, either really bad or really good experiences. How many marriages began through these pages? How many people have been really ripped off? (i.e. not just a few bucks for a zine or a demo) Let us know. Send responses (typed or on disk if possible) to the mag c/o Allan.

FOR TRADE...STALIN - Dendoukokeshi flexi; Stalin - Stalinism 7"ep; Comes - No Side lp; Lip Cream - Lonely Rock 7"ep; Lip Cream- Night Rider more than Fight" 7"ep; Confuse - Flexi 7"ep; Shuffle - flexi 7"ep; V.A. - Oi! of Japan lp (original); V.A. - Japanese Movement 12"ep; Gism, Gauze, Zouo, Cobra, Gai, Kuro and many more Japanese stuff!! Please send me your want/trade/sale list and offer! I want to trade with you. I want to buy your sale stuff. I'm looking for rare world punk/hc (77-84). Write to: Yoshiaki Nagano/ 3-29-5 - 103, Daita/ Setagaya-Ku, Tokyo 155, Japan

POOR DUMB BASTARDS 14 song cd. Booze driven slease to please from Texas's reigning kings of trash punk. $10 ppd (u.s.), $12 (world). Cash, check, money order to Robert Walters, P.O.Box 474, Baytown, Texas 77522-0474.

WANTED!! Xtraverts-Blank Generation, Mad-Eyeball, Fun 4 7", Nasty Facts 7", Rowdies 7", Xpress 7", Fun things 7", Absenteese 7", Razar 7", Jermz 7", Regal Zone 7", Stever Sharp & T.C.C 7", Fast Cars 7", etc. Please send me your list!!! Satoshi Sasaki, 7-22-3 Gumizawa, Totsuka-ku, Yokohama-shi, Kanagawa, 245, Japan.

PUNK RECORDS SET SALE, 1000 + items, '77-'85, european, american, japanese 7"s and lps: Oi, anarcho, hardcore, killed by deasth stuff,...The Kids, Bellevue, Chanisaw, Big Boys, Stalin, Chaos UK, Vopo's, Bastards, Definitivos, B.G.K., Starshooter, Cinecyde, Satans Rats, GG Allin, Ignerents, Neon Hearts, Crass, Notsensibles, Vultures,...for list: send 2 $ or 2 IRC's: N. Verbanck, B.P. 13, 66320, Marquixanes, France.

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

THE PISS SHIVERS, those beer loving "Rock Gods", have a new CD entitled "Hepped up on Goofballs". Anti-commercial, DIY punk for a mere $3 ppd. Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtels-ville, PA 19505. Distros, we will also trade.

PUNK 7" WANTED!!!: Absentees, Bleach Boys, Blitz Boys, Helmettes, Horror Comic, Innocent Vicars, Jermz, Letters, Nasty Facts News, Normals, Pack, Razar, Steve Sharp & The Cleancuts, Xpress, Young Identities, etc. Please send me your list: Satoshi Sasaki/ 7-22-3 Gumizawa / Totsuka-Ku / Yokohama-Shi/Kanagawa 245/ Japan

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CONFEDERACY OF SCUM - Records by Antiseen, Cocknoose, Rancid Vat, Alcoholics Unanimous, Limecell, and host of others. SASE for catalog to Baloney Shrapnel, POB 6504, Phoenix, AZ 85005

YOUR MOTHER seeks fan base. Lonely? Desperate to belong? No taste? Join us. SASE with a picture and an embarrassing story about yourself to PO Box 623/ Pleasanton, CA 94566/ USA

VIDEOS - PAL (UK etc) & NTSC (USA etc). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Supersuckers, Conflict, Dwarves, GG, Dickies, Descendents, Operation Ivy, Radio Birdman, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

RABID, FOAMING DOUCHBAG sell me these records- Surf Punks- locals only 45, self titled, Dead Kennedy's- Ted Kennedy's Liver Transplant, New Bootleg, Fear-Now She's Dead, Stains-John Wayne, The Eat- Communist Radio, F-(You are an EP), Roach Motel-What the Hell, Feederz-Rat in Mooth Cover (Jesus), Crisis-UK 79' Rob Frishkoff, 502 Minor Ave. N#3, Seattle Wash. 98109 or 206-748-0874.

FREE PUNK RARITIES on vinyl list. U.S. and European bands from the late 70s to early 80s. Write or e-mail for list: Jeff Gebenini, Curacao str. 9 (2 Hoog), 1058 BJ Amsterdam, Holland. E-mail <Anke@omegam.amsterdam.nl> Send priced punk want lists!

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch and many, many more. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catatlog.

WORLDWIDE PUNKROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), Email 101603.2202@compuserve.com, http://ourworld.compuserve.com/homepages/IngoE

SALE/TRADE: Icons of Filth, Varukers, 4-Skins, Cocksparrer, Disorder, Combat 84, Conflict plus loads more. Anarcho-Oi! we've got the lot. No Future, Crass, Riot City, Syndicate, Motar Hate etc.. releases stocked. For a full list send an IRC or $1 to Yokel Records, 53 Louise Road, Dorchester, Dorset. DT1 2LU, U.K.

ATTN: HORROR PUNKS. Nosferatunes is a newly forming label/distro that is looking for bands to be on an upcoming comp. CD, also any bands, zines, labels, etc. with product in this vein should get in touch with wholesale info.Nosferatunes, PO Box 453, Cottage Grove, MN 55016.

WANTED: NO TREND "Teen Love" ep (1983, No Trend label). I'm not rich. B. Asher, P.O Box 13655, Portland, OR 97213-0655

GRAZDANSKAYA OBORONA, historic punk from Siberia. Their style is very Russian and really unique, but with lots of aggressiveness and despair. This is the reference in Russian anarcho-punk. So, for the first time a label is distributing their records outside Russia. To get one of the masterpieces, write to Darbouka Records/Fred Brahim / 17 rue de la foret / 67340 Menchhoffen / France

MAXIMUMROCKNROLL music classifieds

VIDEOS FOR TRADE: Artless, Anti-seen, Devo, DOA, DRI, Furious George, GG Allin, Mummies, New York Dolls, Johnny Thunders, Sham 69. Stitches, Teen-generate, CandySnatchers, Murder Junkies, Red Aunts & more. Your list gets mine!! Tim Graham/142 Poland Ave./ Struthers, OH 44471-0268.

CHEETAH'S RECORDS first release - United Blood - out now. Soon to be classic East Bay punk rock. $4.00 post paid (44.50 outside US) to: PO Box 4442, Berkeley, CA 94704-0442. Bands - send demos.

SCREW 32 has broken up and we are stuck with a buttload of merchandise we need to sell to pay bills. T-shirts, 7"'s, patches, etc. Write for list. PO Box 4442, Berkeley, CA 94704-0442.

LOTSAPUNK FOR SALE at sensible prices; send a envelope and sufficient postage for big list with heaps of Crass, and related, US/UK punk, Sub-Pop, Headcoats, etc. Iggy/Stooges and Damned stuff in it to: Dean, 14 Highbury St. Leeds, LS6 4EZ, England.

HAVE: TRADE OR SALE , best offers. Write for propositions. -Neanderthal "Rorscharch"7", -Antischism "End Of Time" 7", -Heresy "Face Up To It" lp, -Heresy/Concrete Sox lp, -Heresy "Never Healed" flexi, -Hellnation "Peoples Temple" and "Suppression" 7"'s, -Gang Green "Skate To Kill" 7", -Larm "Nothing Is Hard" 7", -Larm 10", -Hellnation "Colonized" lp, -Mitb/Cap. Casualties lp, -Spazz 7", Spazz/Rupture 7", -Cop Out 7". Chris Dragan, Box 524, STN.C, Montreal, H2L 4K4, Canada.

HAVE: TRADE OR SALE , best offers. Write for propositions. -Rupture/Slave State 7", -Rupture "BaserApes" 7", -Antischism/Subvert lp, -Antischism "This Is War" 7", -Resist/Cluster Bomb Unit flexi, -ENT "Phonophobia" lp, -ENT/Filthkick lp, -ENT/Chaos UK lp, -No Comment "Downsided" 7", -Los Crudos "La Rabia" 7", -Los Crudos/Manumission 7", -Capitalist Casualties "Art Of Ballistics and Raised Ignorent 7"'s, -SOB "What's The Truth" lp, -Misery/SDS lp. Chris Dragan, Box 524, STN.C, Montreal, H2L 4K4, Canada.

BANDS WANTED: Slap Happy Records is looking for bands to be on comps and splits. Send tapes to P.O. Box 249, Byron CA, 95414. (510) 634-3580, (Ted). E-mail: slaphappyrecords @ hotmail .com

BROTHER INFERIOR is looking for an experienced bass player that is willing/able to relocate. Also must be able to tour. We play mid-80's style hardcore punkrock with an anti-corporate, anti-christian stance. 2-7"'s, 1-split 7" & lp out on our own label. Sensual Underground Ministries, P.O. Box 8545, Tulsa, OK, 74101-8545. No junkies apply!!!

GEEKING DREAM by The Pimps includes "K-9 Christ" "My Dad Smokes Crack", "Strap-On Sally" on cassette, some with sticker. You will see crushed body parts in the street. Only $4 send to: CNF PO Box 9152, Virglnia Beach, VA 23450

JENNY KRUCKEBERG, Robert Waugh, Tracy Gondo, Wendi Gibson, and Avie. Packages sent to you have been returned. Get in touch to claim the stuff you paid for. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA. (813) 653-2550

JAKKPOT- End of my Rope/Safety Blades & Razor Pins 7". Ltd to 500 yellow vinyl #'d with insert. Also: SGT. G Assault- 5 cut 7", short fuses- Ride Me 7". $4 ppd USA/$7 World. Chris/534 E. 14th #15/ NY, NY 10009. Wholesale: Get Hip! or from me - 007 World Headquarters.

FOR TRADE: Electric Deads, Terveet Kadet, Tampere SS, Beton Histeria, PF Commando 1st lp, Almen-TNT (Spain '79), Sub Kids, Camera Silens, Klaxon. Disarm, Appendix, Rattus, Anticimex, Crowbar, SSD, Collabos, Pandemonium, Lip Cream, Jap-core. Italien-HC, German-HC/punk, Dutch-punk, Oi! & fast thrash, 2000 records. Your trade list or irc/2$: H. Firmanty, Postfach 65 04 24. D-13304 Berlin, Germany; or email: firmanty@T-Online.de

SALE/TRADE: Rare records, Ism, Stalin, DOA, Appendix, Misfits, Agnostic Front, Dils, Maho Neitsyt, Rattus, Unity, Vains, Anti-Cimex and a lot of other rare records. Please send 2 US $ or 2 irc to: Axel Herr Mann, Gelsenuircher Str 27, 13583 Berlin, Germany.

WANTED: Records & demos of old HC until '86 & Oi! & SE stuff until '91, punk until '82. Can buy or trade. Tell me what you have. I need especially; Basura, Vulpess, Breakaway, Chronic Sick, Project-X, Judge 12", Dayglo Abortions 1st lp, Evilskins, Existenz, Kidnap 7", Heart Attack 7", Lost Generation 7", Larm/Stanx lp, Nabat 1st 7", Reig, P-Nissarna, US-Chaos 12", "Together", & more common stuff: H. Firmanty, Postfach 65 04 24, D-13304 Berlin, Germany; or email: firmanty@T-Online.de

RAMONES: lots of audio to trade, video too. Need more Ramones as well as Fear, Dictators, Devo, Monkees, Kiss, Iggy, Roky Erickson and most old-school punk and metal. Send lists to: Chris, Box 674, Slater, IA 50244. Foreign contacts welcome. Nothin' to trade but like these bands? Write me anyway!

RECORD SALE: HUNS, Really Red, Skunks, Explosives, Standing Waves, Ralphs, Playthings, NCM , Nervebreakers, Legionaires Disease, Hates, Big Boys, Vomit Pigs, Hugh Beaumont Experience, Plutonians, Loco Gringos, Rev. Horton Heat. Compilations and singles. Axis Records, Box 33033, Austin, TX 78764. (512)445-6423

SCUMFEST 98 for info on the most extreme punk fest in 98 to be held aug.98 , send stamp to Andy Miller, 2326 Sheffield Rd. Raleigh, NC 27610 or call 919-833-6520.

RIBENA MOUSTACHE mailorder. For an illustrated catalog of around 300 titles of truly independent punk rock send $1/2x irc's/sae to the address below. I also have a tape trade only list available on request. I 've only just started so there may be a small delay on orders if I don't have things in stock. Thanks! Ribena Moustache, 37 Gerry St., Montrose, Angus, Scotland, UK DD10 8BZ

DEE DEE RAMONE!!! Need bad UK release of Dee Dee Ramone and I.C.L.C. "I Hate Freaks Like You", and also (Dee Dee King "Standing In The Spotlight"). Will give cash or trade. Any info. call (609)426-6973. Or write: 134 Avondale Ave. Haddonfield, NJ 08033. USA

TRADE UK RECORDS: Anarchist Oi!, punk, metal - Amebix, AYS, Crass, Flux, Varukers, GBH, Peni, Discharge, Blitz, Upstarts, 4Skins, Business, OWS, PTTTB, Iron Maiden, Sabbath - lots more. Want - SSD, DYS, Straight Ahead 12", Wide Awake 7", Rest In Pieces 1st lp, Underdog 7", Crippled Youth 7", YOT 1st 7", Chain 7", NY Together 7" & more. Nick, PO Box 1251, Sheffield, S11 8WE, UK. Email: surehand@techknow.co.uk

WANTED: DEZERTER 7" & lp, Amen (Fin) 7" split, Inkisicao, Discharge/CFDL split 7", Regeneration/CFDL split 7" etc. Of course I want your country DIY HC/punk records!!! Please send me your want, trade, sale list and letter!!! Write to: Hironori Kishimoto, 2-1-4-102 Arai, Nakano-ku, Tokyo 165, Japan.

RARE PUNK! Briard, Bastards, Dynamo, Kaaos, Karanteeni, Lama, Ratsia, Rattus, Sensurri, TK, Vaavi, Vadaalit, Minor Threat, Eat, Shit Lickers, Nirvana, Nuns, Gears, Detention, Funeral etc. & Amp. Rep, SubPop. Please send IRC for list. Kantola, Ajoksenkatu 5 B 19, FIN-33530 Tampere, Finland

MANY CLASSIC PRE-83 punk & HC Lps and 7"s. Avengers / Gears / Germs / Stalin/ Thunders/Wierdos/Much more. Send SASE for a full list of titles and prices. House of Records/ 258 E.13th St./ Eugene, OR 97401 Attn: Robert

WANTED - Faith (clear), test pressings of ...Minor Threat - In My Eyes, SOA, Teen Idols, Necros - IQ32. Misfits - Evillive (numbered), Die Die (purple), Legacy (pink). Both Kinghores 7". Underdog(blue), Agnostic Front - United Blood, Kraut - Kill For Cash, Judge - Chung King, Iron Cross - Skinhead Glory(green). Roger, 6204 Leeke Foret Ct., Bethesda Maryland 20817. 301-493-5074. Pager: 1-888-816-0434.

MAXIMUMROCKNROLL music classifieds

AIRPLAY MATERIAL WANTED for punk/grind/metal/freeform radio show broadcasting in NYC/NJ metro area & on the web. Diane's Kamikaze Fun Machine c/o WFMU/ PO Box 171/ Hopatcong, NJ 07843. Airs every Weds 11 pm - 2 am, Thurs on 91.1 and 90.1. Latest playlist: Cavity, Hot Water Music, Ojo Rojo, Hellchild, No Knife, Catharsis, Lowercase. Email: diane@wfmu.org

SERIOUS COLLECTORS. Stoopid Rekords. Best selection orig. punk vinyl in world 1975-87. 6546 Hollywood Blvd. #218, Hollywood, CA 90028. Send wants. Call for mailorder. 213-467-6990. Open 12:00 - 8:00 7 days. Fax 213-871-8637. Bring trade. I buy top $. Send sale lists.

DEMONS "ELECTROCUTE" 7". 3 punk fuckin' rock n' roll blasts from Sweden new rock gods. NB Turks meet the Hellacopters at a Nomads show... Get the picture. $3 N. America/ $5 world ppd. Cash/Money Orders payable to: Mike Cooper, 3249 Rorer St., Phila, PA 19134, USA

HARDCORE PUNK VINYL for sale/trade. Many early eighties punk singles and Lps. E-mail to 102165.134@compuserve.com or write Paul Holsten / 6759 Transparent Dr./ Clarkston, MI 48346 / USA / N. America / Earth

RECORDS NOT EXCUSES is looking for bands for upcoming comps, also looking for distro items, bands send demos, also Noisome Faugh/Flight 800 7" send $3 ppd. Send for list, will reply: Records not Excuses, PO Box 806, Seattle, WA 98111 - 0806

LOVE MUFFIN RECORDS, a new indie label out of Ohio, now has catalog #1 available. Send one stamp for a copy to Love Muffin Records, 996 Eastlawn Drive, Highland Hts., OH 44143. Email: adamr@ bgnet. bgsu.edu for more information.

QUEBEC VOIVOD FANS. I need help in getting these live tapes: Spectrum - Montreal 1/10/90, Forum - Toronto 5/12/90. Foufounes Electrique - Montreal 3/21/91, La Brique - Montreal 3/28/92, Quebec City - 7/14/97, Montmorency 10/20/87, Foufoune-Montreal 12/31/93 & "Phobos" demos/rough mix album and "Angel Rat" demos/rough mix lp. Hugh list for trade, so send lists: Terrance, 3115 Overcross Drive, Houston TX 77045-3648 USA.

70'S PUNK T-SHIRTS, stickers & records for sale! GenX, Dead Boys, MC5, 999, Johnny Thunders, Vibrators, Buzzcocks & many more! Any size, any color! Also rare 45's & lp's. Send for info. Kate P.O. Box 4054, Carlsbad, CA 92018-4054 or send detailed wants.

BLATHERSKYTE DISTRO is now in full effect! About 20 HC 7"'s available and getting more as you read this. If you're interested in helping a DIY distro of sXe, grind, power violence, emo, and 88 style, then write us now! I've also got some zines and cd's. Stamp gets list. Blatherskyte c/o Josh, 49 Wilcox Street, Rochester, NY 14607-3832.

TRADES ONLY! Queers - We'd Have a Riot, Mike Rep and the Quotas, Insults - Population Zero, Destroy Hampton, Haskells Freeze - Tourists, Rock Bottom and the Spys. Gentlman of Horror, Mad - Eyeball, etc. Looking for: Guilty Razors, Babeez, Absentees, etc. Roger Mah, POB 24310, LA, CA 90024-0310. Email: Rogermah@ucla.edu.

LOOKING FOR: Greif s/t7", Grief/Dystoia 7", Grief 'Dismal' 12", Grief/13 7", Spazz s/t 7", Spazz/Rupture 7", Spazz 'Dwarf Jester Rising' lp, Spazz/CFDL, Spazz/ Charles Bronson 7", Cry Now, Cry Later Vol #1 & #2, Lack of Interest/ Slavestate 7", and 16 'Curves that Kick' 10". If you have any of this stuff and want to sell or trade, get in touch. I have other stuff (besides records) to trade; comic books, a few toys, and considering trading my mnt. bike. Chris Mack / 1435 Garden Ave. / Allentown, PA 18103-8310 (610)791-4357

FOR SALE EPs/LPs punk/HC 80's/90's. 2nd hand. Send nothing for list. 200 items. Write to: Mario Guerrero/Carders 32 4º3ª /08003 Barcelona/Spain.

SIMPLE MINDED DRUMMER WANTED to play simple punk beats for the Headliners. Can you play like "the guy" from the Ramones? You write then! Chris Cumming /333 West End Ave/ NYC NY / 10023. Live in NY, own set, be teenaged (hopefully). Call at (212)874-2510. We will play shows posthaste!!!

WANTED! LOU MIAMI and Kozmetix/ Fascist Lover, Razar/Stamp out Disco, Rude Norton/Sea Cruise, Seventeen/ Don't Let Go, Xpress/Junked-up Judy, etc. Please send me your list. To: Yuji Egashira, 57-11 Ohkubo Ryoke, Urawashi Saitama, 338 Japan. Fax 048-854-5565.

DON'T MISS OUT! I still have Neanderthal/Rorschach split 7", MITB/Born Against split 8', Plutocracy/976 split 7", Crossed Out 7" (boot), Left Back, Let Down comp. 2x7" (Despise You, Spazz, etc.). Revive Us Again comp 7" (MITB, Agathocles etc.), Citizen's Arrest "Light in the Darkness" 7" and live flexi, MITB/Capitalist Casualties split LP, Assuck "Necrosalvation" 7" (repress). Will trade for early demos and records by Crowd of Isolated, The Plague, Funeral Oration (mid 80s), Mental Abuse, Merel (demo) & 45 Grave "Autopsy" CD. Write or call Vinnie at 5220 Grand Ave. North Bergen, NJ 07047 PH# (201) 330-1322.

PUNK HARDCORE SKA set sale. Rare OPIV, Fugazi, Agnostic Front, Rancid, Unit Pride, Crimpshrine, Skankin' Pickle, Swingin' Utters, Wailers, plus test pressings and other rare stuff. Call or write for current list. Struggle Buggies and Red Army 7's still available, $3 ea ppd. Ian (510) 840.6067 (pgr). 4009 Linden St. #6 Oakland, CA 94608.

FOR SALE Innersideburning's Looking Back with Pride Looking Ahead with Hope CD. Maryland Hardcore with '88 style Youth Crew sound. For more info contact: Gus X 413 Cherry Oak Court, Taneytown, MD 21787 or start2day@hotmail.com $10 ppd

WANTED Looking for old and new Straightedge and Hardcore Tshirts, records, stickers, and etc. (really would like to find Project X and other youth crew band Tshirts) Tshirts should be in good condition and in large or Xlarge. Also looking for and X swatch! Write to XJimX 6708 Slacks RD, Sykesville, MD 21784.

LOOKING FOR Acme 7", first 4 Bathory LP's, Coil-"Hellraiser..."LP, Copout 7", Ice Nine 1st 7", Manliftingbanner 7", Merel 7", Moss Icon-"Mahpiua..." 7", any Nurse With Wound vinyl, Skinned Teen 7", S.P.K.-"Information..."LP, Winter LP, Assuck/O.L.D. split 7", Discordance Axis/Capitalist Casualties split 7" and much more. Will pay cash. Judd-PO Box 1781-Spokane, WA-99210

GEEKING DREAM by the Pimps includes "K-9 Christ", "My Dad Smokes Crack" "Stap-On Sally", some with sticker. You will walk on crushed skulls and see limbless torsos in the street, they will look and say...Tape only $4, send to: CNF, PO Box 9152, Virginia Beach, VA 23450

I PAY GOOD CASH FOR CASUALTIES stuff like both 7"s, demos, comp. cd &Lp, I also need newer 90s JAP. stuff like Discocks, Chaos C.H., Pinnochio etc. I've some demos to trade (E. Dogs, Mob47, Oi Polloi, M. Likvidation, Varukers). Jun Kato, 6231 N. Whipple St., Chicago, IL 60659. Fax 847-564-0296 (Hi! Amanda)

THE SHITGIVEITS - San Diego Hardcore, cheap as fuck!!! American way 4 song 7" Shitgiveits/Beergoggles 5 song split 7". "Let's get Shitfaced" 8 song tape. "Next time they beet up a punk" 13 song tape. $2 ppd each item USA add $1 for World. Patches $1, shirts $7, free sticker. Write to: Shitty Fuk'n Records/6511 Burgandy St./ Snit Diego, CA 92120

FOR SALE EPs/LPs punk/HC 80's/90's. 2nd hand. Send nothing for list. 200 items. Write to: Mario Guerrero/ Carders 32 4º3ª /08003 Barcelona/ Spain.

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, S-M. Pyramid belts, collars, wristbands, restraints, cones, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to: B. Leather, 2072 Richfield Dr, Kettering, OH 45420.

INCARCERATED IN TEXAS!!! Bored 21 y/o male punk rocker looking for female penpals to cerrespond with...age, race and sexual preference unimportant. Musical interests are Spazz, Born Against, MITB, Los Crudos, etc...I'm on the brink of going crazy. Don't hesitate, write me today!!! Will respond to all letters. Josh Flowers #763240, Dominguez Unit, 6535 Cagnon Rd., San Antonio, TX 78252, U$A

GG ALLIN DOLLS. Merle-approved. "Looking great!"—Coprophilia (GG zine) Screen-printed, stuffed, double-sided (GG w/ tats on front, taking dump on back). Shit Brown, Snot Green, Piss Yellow, Blood Red, Overdose Blue. Pick your colour. Cums in a GG vomit bag. $10 US, $12 Can/World, plus $2 postage per doll. Also 'Tijuana Bibles'—hardcore sex comix from 1930's (porno Popeye, Clark Gable, etc), 30 titles, all for $6 US, $8 Can/World; 'Andre the Giant Has a Posse' t-shirts (L, XL, blk on wh or blk on r)—$10 US, $12 Can/World, plus $2 postage; patches; zines; underground Super 8 films on video. More. Curious? $2 for a catalogue and a Tijuana Bible. MO's or W/c cash to: Spaceman Productions, 689 Queen St. West, Box 193, Toronto, Ontario, Canada, M6J 1E6. Distributors wanted.

AUSTRALIAN BLOKES, I'm a 25 years old French-Canadian male. I'm now living in Europe but I'll soon move in your country, sometime around June 98. So, I'm seeking correspondence with you over there, I'm looking for people to hang out with or be involved in projects with, start a band, go to gigs and pubs or anything else open-minded. For more info just drop me a line. Cheers. Yves Berthiaume/ Route De France 15/ 2350 Saignelegier/ Switzerland

PAMELA LEE'S HOME VIDEO, well you heard about it, here it is, Tommy and Pamela Lee's home video. See Pamela nude and smoking pot with Tommy. This video does show nudity so you must be 18 or older to order this, please send photo copy of your ID with payment. Get one video for $30 or two for $45. Blank money order or cash to: P.O Box 143522, Austin TX 78714-3522

CRASHBOX PRODUCTIONS - screen printing, punk specials. Screen charge $15, 1 to 500 shirts, .50 per print & shipping, you supply the shirts. We can order the shirts and its the same deal plus cost of shirts. More info 414-378-9324.

PUNK GIRLS & GUYS! 1 year old zine needs pix for special nude & sex drenched issue. Also send best story of getting caught "in the act". All contributions receive free issue and stickers. Best pix gets free 7". Send to: Cream of the Crock, POB 214, Birming-ham, AL 35061 - 0214.

WANTED: ORIGINAL D.C. band shirts (Soulside, Ignition, Swiz, 3, Rites of Spring, Marginal Man, Embrace, Rain, Kingface, Beefeater, Dag Nasty, Happy Go Licky, Dischord Records, Scream, Fire Party, Government Issue, Gray Matter). Also: Big Boys, Verbal Assualt, Severin. Scott, 132 Myrtle St., Santa Cruz, CA 95060. (408) 457-2287. Thanks.

NUKE CLINTONRICH, Bill Gington, Nuke Clinton Gettin' Rich, Newt Clinton, Bill Gingrich, the Nuke Newt Bill super global corporate NAFTA parts and labor overseas instead of domestic jobs at the expense of social issues resulting in environmental death.

GOTHIC-PUNK MALE, deviant, political, anti-escapist into existentialism, situationism, atheism, political incorrectness, esoteric concepts, words, ideas, guitar, etc. Seeks die-hard individualists, intellects, old souls, creatures of the night to hang out with and avoid society.Emergency Times, P.O.Box 42074, SF, CA 94142.

SOUTHERN CALIFORNIA Anarchist gathering/solidarity winter festival. Speakers, animal rights workshops, live music. January 23 and 24 at Koo's Cafe (714)648-0937. January 25th at Black Panther Headquarters (213)296-4383. 24 hour info (714)490-4950.

FREE CABLE PUNKS! Laid off punk cable worker shows how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do . Fast service, you will receive in 2 weeks guaranteed! Send well concealed cash or $10 money order to: Ed, PO Box 157 West Sayville NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796 DIY punks!

ATTENTION BANDS: Quality custom screen printing at very cheap prices. Get your band printed on t-shirts, sweatshirts, and patches. Write for prices and ordering info to: Jeff Metropolis, 1211 Old Concord Rd. Monroeville, PA 15146.

THINKING. Thinking about visiting...California? Looking for anyone who might be interested in showing myself & possibly another around. Ideal places to stay with decent rent? Or if one felt so inclined to offer a place to stay for a week? Tad of info for your judgement: 24 y/o graphic artist, non-smoker/ drinker, pop-punk & such. Interested or just want to write: Rob Zdenek, 1396 Pearce Dr., Pasadena MD 21122.

IF YOU HAVE INTERNET access, 28.8 modem(at least), sound card and speakers tune into kcr.sdsu.edu for my hardcore show. 10pm - 12am California time. Labels, I play only what I like. KCR/Kenny, 6282 Stewart St., San Diego, CA 92115.

BORED OF EDUCATION zine looking for articles, pictures, poetry, stuff for review, etc. No band interviews. For a copy of #1 send 50cents to: 115 N.Willow Dr./ Derby,KS 67037. I'm also looking for pen pals!

17 YR OLD GIRL Looking for correspondance with anyone. Interests include; Swine Kids, Vandalism, Toy Dolls, Cheerleaders, Argy Bargy, Convertibles, and the Turd Van Terrorists, Barbie Army. Also working on a zine titled "getch yo's." Lisa Hoffman, 4834 W. old 64, Huntingburg, IN., 47542.

IOWA PUNKER would like to hear from cool punketts in the Phoenix - LA area to see shows/party with Feb '98. And if your into action/horror movies drag racing, girl bands, ti chi, terminators and being abnormal! Also looking to buy old hot wheels and trade rock videos: Plasmatics, Runaways, Pistols, Mentors, Toyah, Vice Squad, etc.! Crazy Larry, 2933 262 St., Dewitt, Iowa 52742.

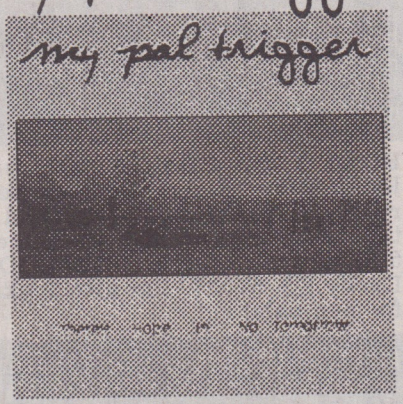
FREE ZINE of short love stories. Please send 3 stamps. B. Wahl - 636 Greenwich St. - Apt. #204A - NYC, NY 10014.

MOVING TO Amarillo, TX in summer of '98. Into Motorhead, Guy Clark, Bob Wills, hockey. Married with dog. Seeking similar people and area info. Write: Bob, 37 E. Flintlock Rd. Leydyard, CT 06339.

Grapefruit

A Study In Mumpishness CD
Fun, surfabilly punk from Hawaii

my pal trigger



There's Hope in No Tomorrow CD
Emo-pop from Riverview, Florida

$9 ppd. each in the U.S.
$12 ppd. each elsewhere

Buy both for $16 ppd. (U.S.)
$22 for both outside the U.S.

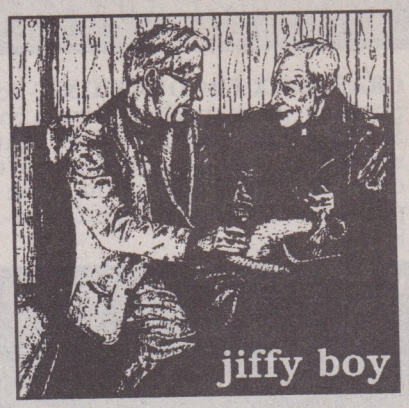
Still available:
THE INVALIDS "Wiseguys" CD
GRAPEFRUIT "Dorkabilly..." CD
and more.

Send a stamp or two IRCS for a full catalog of CDs, zines, records, etc.

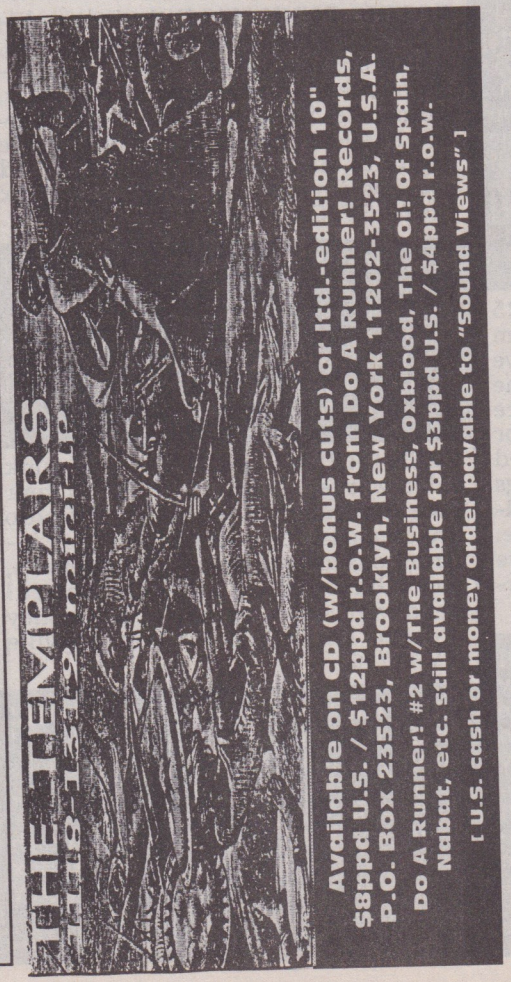
STORES AND DISTROS:
Get Second Guess stuff direct from 1000 Flowers, Rotz, Rhetoric, Revolver, Skull Duggery, 1000 Leafs (in Canada) and others.

Second Guess Records

PO Box 9382 - Reno - NV - 89507
E-mail: bobc@scs.unr.edu



Jiffy Boy's
debut release on
chicken core records
More songs with Count-off's pick slides and well placed fuck you's!
7 songs 7bucks ppd
checks & money orders
make payable Jed Eropkin
PO Box 234 Manhattan, KS
zip 66505



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"love parade"
6 song cd ep
it's like shooting yourself in the foot!
STILL AVAILABLE
"INSUFFICIENT FUNDS"
7" comp. with:
DROPKICK MURPHYS, THE RANDUMBS, THE WORKIN' STIFFS, ONE MAN ARMY

TIGER ARMY S/T 7"
ONE MAN ARMY
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THE RANDUMBS
3 color shirts (l,xl)

cd us $8 world $10
7" us $4 world $5
T's us $10 world $12
sase for full list and shit!

next chapter;
NO ONES VICTIM,
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DUCKY BOYS, BINGIE

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OUT NOW!:

ONE MAN ARMY
"Bootlegger's Son" 7" EP.
THE FORGOTTEN
"Class Separation" 7" EP.

OUT SOON!:
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LOWER CLASS BRATS
split picture disc EP.
ANTI-HEROS/
DROPKICK MURPHYS
double /split EP.
THE BODIES
4 song EP.
BELTONES
mini LP.
DEAD END CRUISERS
full length LP

THE WORKIN' STIFFS

"WHIPPIN' BOY" 7" SINGLE

ATTENTION: THE LIMITED PICTURE DISC EDITION OF THIS SINGLE HAS SOLD OUT, SO DON'T ORDER IT!!, THE NORMAL PICTURE SLEEVE EDITION IS AVAILABLE FOR $4, WHILE SUPPLIES LAST!!!!

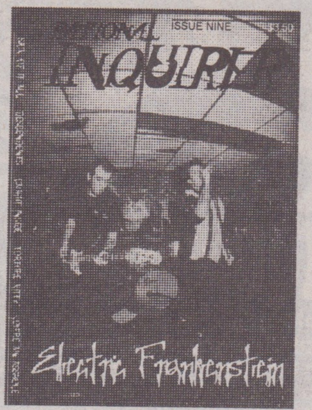
MAKE CHECKS OR M.O.'S PAYABLE TO:

TKO RECORDS

ALL 7" PPD $4 USA, $5 EVERYWHERE ELSE
4104 24th St. #103 San Francisco, CA 94114

RATIONAL INQUIRER

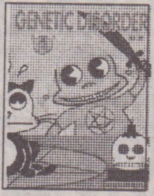
FANZINE MAILORDER



Issue #8 is sold out!

Rational Inquirer #9
Includes 7" with Electric Frankenstein, Torture Kitty, Derozer and Who Killed Bambi 1 Year and 1 Break-In Later! $4PPD

Lots of tits n ass + punk fucking rock! $4



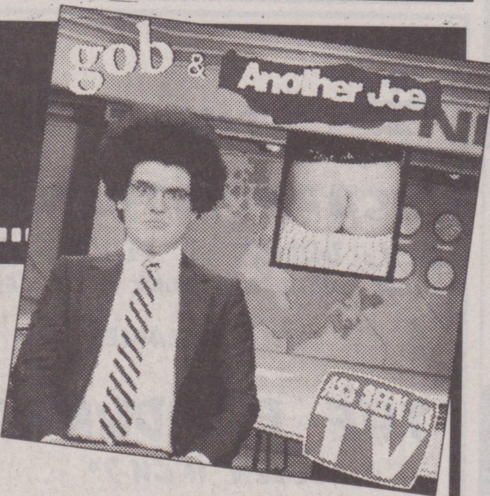
Satan Issue. All Articles. Genius. $3

120 PG Zine + 7" $4

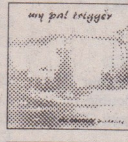
All Prices are PPD. Stamp = Full Catalog

2050 W 56 ST STE 32-221
Hialeah FL 33016

LOOK WHO MADE IT ACROSS THE BORDER...



OTHER MIGHTY IDY RELEASES:



My Pal Trigger – "The Riverview Mentality" 7"
"Super cool kids with a promising future. Get this record." – Muddle #9

Discount – "All Too Often" 7"
"Discount are easily one of the most exciting bands to emerge in 1996" Spank #18

Everready– "All Time Low" 7"
"If you haven't already checked out Everready by now, then it's high time, my friends" PP #15

Also Available: The Rockstar Comp
Rockstar Records compilation featuring Discount, My Pal Trigger, Gob, & more!

OUT SOON: Bigwig cd-ep

Gob/Another Joe – "Ass Seen on TV" Split CD & LP

These crazy canuks finally made it across the border bringing 9 songs each on the CD and 11 each on the vinyl. They only brought a limited suppy (hint hint) of the vinyl, so snag one while you can!

This release is licensed from:
Landspeed 386-1027 Davie St.
Vancouver, BC / Canada V6E 4L2

MIGHTY IDY RECORDS
P.O. BOX 7756 • CLEARWATER • FL 34618

7"	$3.50 ppd.	$5 ppd world
LP/Comp	$7 ppd.	$9 ppd world
CD	$9 ppd.	$11 ppd world

all releases come with a sticker

Geeks: midy@ix.netcom.com • http://www.webtrax.com/mightyidy

These records are also avaiable through these fine distros: 1000 Flowers • Rhetoric • Lumberjack Choke • Rotz • Blindspot and others

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JUGGLING JUGULARS
SPLIT 10"

MACHINE GUN ETIQUETTE are well-known from their tours with Ex-Cathedra! Powerful and varied 100% Punk from Glasgow!!!!!!!!!!!!!!!!!! JUGGLING JUGULARS bring you well-played Punk/HC, a mixture of melody and hardness with excellent lyrics!!

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8/15/97

THUG GREENMACHINE

Split 7". #BO44. 3 from T, 3 from GM.
Earsplitting WI grindcrush goes toe-to-toe with screaming megaton JAP hatesludge in a furious heavyweight free-for-all !!!
1st 300 via mail on colored vinyl !

TOMSK-7 BORIS

Split 7". #BO43. 5 from T-7, 1 from Boris.
A whirling dervish of m/f vocal AZ powerblast challenges massive, pounding JAP sludgecore to a blood-crazed cage fight to the finish !!!
Lightning speed vs. brute force !!!
Limited Mail and Japan/US band editions !
TOMSK 7 touring w/ DBE & GOB in JUL/AUG!

ENEMY SOIL
AGORAPHOBIC NOSEBLEED

Split 7". #BO39. 3 from ES, 10 from ANb.
Raging VA powergrind fights the ultimate deathmatch with crushing light-speed Boston ultragrind !!! No holds barred !
1st 300 via mail on ltd. colored vinyl !

SUPPRESSION
CRIPPLE BASTARDS

SPLIT LP IS OUT OF PRINT !!!!
You Snooze, You Lose. Don't order it.
Next: CATTLEPRESS/ANb split LP & ULCER CD

WHAT ELSE WE GOT FOR YA'
Noothgrush/deadbodieseverywhere 7"
Ice Nine/Charles Bronson 7"
Enemy Soil/Desperate Corruption 7"
Fork 7" e.p.
Spazz/Brutal Truth 7"
ETO/Taste of Fear 7"
Grief/Suppression 7"
Thug/Apartment 213 7"
LOUD & UGLY Vol.2 comp 7"

Item	4th U.S.	CAN/MEX	World/Air
1st 7"	$4.00	$5.00	$6.00
Addtl. 7"s	$3 ea.	$4 ea.	$5 ea.
Any 6 7"s	$16	$21	$26

U.S. cash or MO (to Sean Wipfli) ONLY.
NO CHECKS! ABOVE PRICES PPD.
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Das Kriminal EP

Brutal & Heavy HC/Crust

Social Infestation EP

Grindcore Mayhem with Male/Female Vocals!
Ltd. White Vinyl

Heretical Response EP

Fast & Furious Hardcore with Politically Charged Lyrics

GOAT LORD RECORDS
PO Box 14230
ATLANTA, GA 30324-1230 USA
$3/US OR $4/WORLD PPD
OUT SOON: QUADILIACHA 10" W/ PASSIVE FIST RECORDS

REAL PUNK'ROCK RECORDS!! All originals w/ picture sleeves. All are mint/near mint.

4 SKINS Yesterday's Heroes 7" $18
GG ALLIN Hard Candy Cock 7" EP $48
GG ALLIN Public Animal #1 7" EP $48
BEAVER Trendy 7" $20 early D.C. hardcore
BLIGHT 7" EP $55 Touch & Go
BLITZ Never Surrender 7" $20
CONTROLLERS Slow Boy 7" $48
CONTROLLERS Neutron Bomb 7" $95
DESCENDENTS Fat 7" $20
DIE KRUEZEN Cows & Beer 7" $65
FIX Jan's Rooms 7" $95
GOVERNMENT ISSUE Legless Bull 7" $50
LES DILS double 7" EP $55
IRON CROSS Skinhead Glory 7" $95
LAW & ORDER ...Critic's Choice 7" $20
LUCHS BROS. Kill Me I'm Rotten 7" $35
LITTLE GENTLEMEN Suicide Notes 7" $20
MALCOLM TENT I Will Be Heard 7" $45
MEATMEN Crippled Children Suck 7" $75
MIDDLE CLASS Out of Vogue 7" $50
MIDDLE CLASS Scavenged Luxury 7" $50
MINOR THREAT 1st 7" EP $45 blue cover
MINOR THREAT 7" In My Eyes $40
MISGUIDED Options 7" $18 NY hardcore
MOB Upset the System 7" $40 red cover
NECROS I.Q. 32 7" $65
NEGATIVE APPROACH 7" $75 Touch & Go
NO ALTERNATIVE Backtracks 7" $20 S.F.
PAGANS ...Shit Called Love 7" $55
PAGANS Dead End America 7" $55
SADISTIC EXPLOITS Anarchy for Freedom $15
SATAN'S RATS You Make Me Sick 7" $30
SHAM 69 If the Kids are United 7" $16
S.O.A. No Policy 7" $65 Black Vinyl
SOCIETY DOG Off the Leash 7" $18
SOCIETY DOG Working Class People 7" $18

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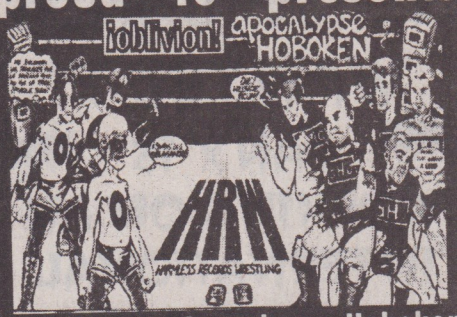

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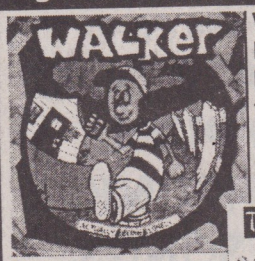

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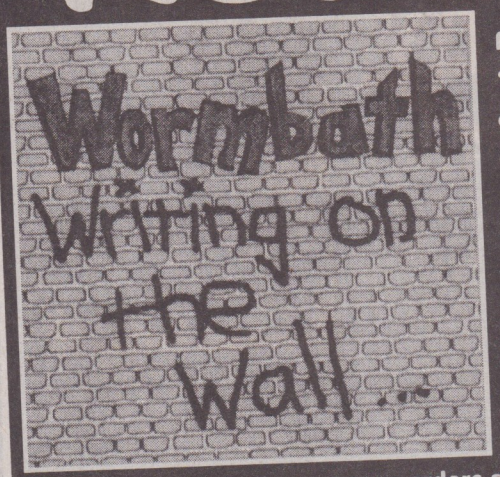

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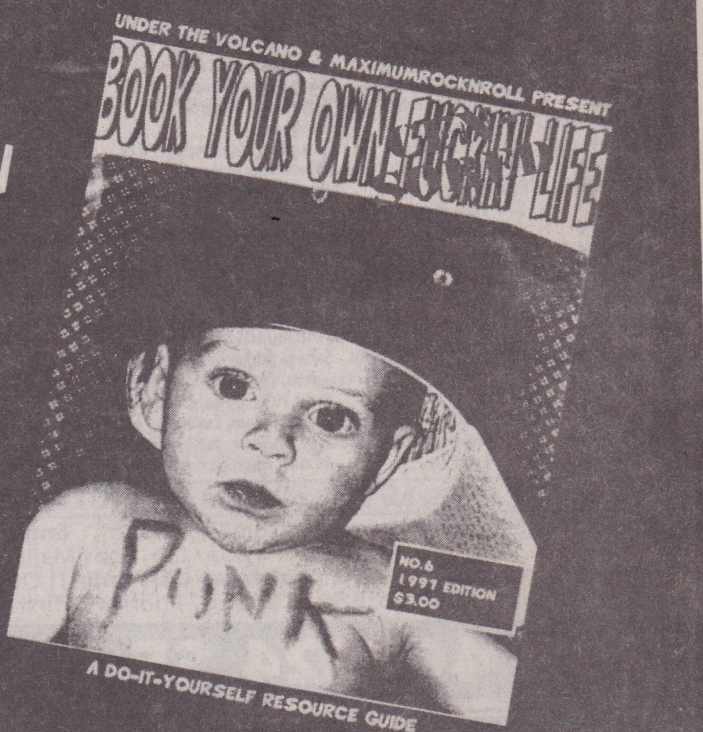

DO-IT-YOURSELF RESOURCE MAGAZINE #6, 1997
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

DAMMIT, THEY'RE BACK AGAIN!!

These guys are dust after 3 awesome 7"s and one LP, so now history demands an encore--if only on vinyl. Appropriately led by "Double Chins Are Go!", these three songs will be their last will and testament. We promise! Vinyl on MRR Records. Distribution: Mordam Records. Mailorder: Vacuum Mailorder